The Disrupted Journal of Media Pratice

DMLL Coventry University

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THE DISRUPTED JOURNAL OF MEDIA PRACTICE

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The Disrupted Journal of Media Practice

Guest Editors:
Collectively edited by the Centre for Disruptive Media and the Disruptive Media Learning Lab at Coventry University

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Centre for Disruptive Media and Disruptive Media Learning Lab

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Journal of Media Practice

DISRUPTING THE JOURNAL OF MEDIA PRACTICE

CENTRE FOR DISRUPTIVE MEDIA / DISRUPTIVE MEDIA LEARNING LAB

MULTI-MODAL AND PRACTICE-BASED

The Journal of Media Practice (JMP) has, over the years, through its focus on media practice as research, formed an invaluable platform for the communication and circulation of practice-based media-arts research. Through collaborations with its online digital companion, the ScreenWorks platform for peer-reviewed practice research in film and screen media, JMP has been a forerunner in championing and adopting the various multimodal forms practice-based and creative works can take within the context of an academic publication.[1] However, although media practice as a field and community embraces a plurality of media, the materiality of its scholarly forms of production and communication remain predominantly text-based. How then, should a journal of media practice extend from a speculative focus on what media practice as research could be, to an exploration of the alternative forms of communication and circulation it could enable?

1
There have been further precedents in the field of media studies, where several journals are currently experimenting with multimodal work, from **CTRL-Z** and **NECSUS**, to **Sensate** and **Thresholds**—taking their inspiration from more broadly focused pioneers such as **Vectors**, **Kairos** and **Inflexions**.

This special disrupted issue of the JMP has been conceptualised, edited and performed collectively by Coventry University's *Centre for Disruptive Media* (CDM) and the *Disruptive Media Learning Lab* (DMLL). Disruption, for us, should be seen as an affirmative practice, in the sense that it allows us to experiment with new forms of critique and to rethink and performatively disrupt some of academic publishing's core foundational concepts and practices, from the single author and the linear argument to the fixed and finalised text-object (for more on this alternative affirmative vision of disruption, see: Broekman et al. 2014; Hall 2016; J. Adema and Hall 2016). As editors, it was important to experiment with how media practice, in rethinking research as practice, could also be involved in disrupting the way we mediate this research through various formal and informal scholarly forms (including the academic journal). As such we put forward a number of provocations with respect to what a 'journal of media practice' should or could be, to provide an alternative to the standard single-authored linear 8000-word journal article, that continues to dominate the field, as well as the *Journal of Media Practice* itself. What would experimental and interventionist forms of mediation and presentation in this respect look like for media practice? And how can *JMP* stimulate ongoing conversations `around these issues? As such we wanted to explore three central questions in this special issue:

- How is media practice disruptive of and re-performing the way we do scholarly communication and education?
- How can JMP reconfigure (the politics of) its own practice?
- What should a disruptive 'journal' of media practice look / sound / feel like?

With this hybrid (online and print) open access issue, we want to explore the potential disruptive nature of media practice publishing, as a positive force beyond the safe and pleasant ground of the print-on-paper article; but disrupting our forms of communications will have wider consequences, not least in considering the future of university teaching, learning, research and publication in a context of digital media and disruptive technologies. At the same time, any future for practice-based research will include how it is considered and evaluated in the light of metric driven research evaluation frameworks such as the UK's Research Excellence Framework (REF). In principle the REF is agnostic where it concerns the form of a research output, however, universities tend to tailor their submissions to the kind of research they think the expert panels can readily quantify, where the REF panels tend to mainly reflect disciplinary hierarchies—causing concerns about their makeup and lack of diversity, where they have failed to reward innovation (Neyland and Milyaeva 2017).[2] This, in combination

2
See: **https://www.theguardian.com/higher-education-network/2014/dec/15/research-excellence-framework-five-reasons-not-fit-for-purpose.**

with a growing audit culture in the UK—connected to the importance of being 'REF-able'[3] —is cultivating a conservative environment that tends to discourage the publication of creative and practice-based academic works, where for the latter the research output—often non-standard—tends to be an integral element of the research. Similarly, the REF seems to have difficulty recognising the great deal of work that goes into the creation and development of research communities. For example research outputs in the form of single authored articles are readily accepted, but the more fluid and collaborative work of editing and community building is ineligible, discouraging scholars from taking up these important contributions to research and missed opportunities to realise future pathways to impact. This special issue seeks to counter this development by envisioning the journal (artefact) itself as a output of creative conception and production, which showcases the various forms practice-based research can (potentially) take, whilst at the same time emphasising that this research can be of equal quality (as well as being just as rigorously reviewed) as more traditional text-based articles.

3
See: http://blogs.lse.ac.uk/impactofsocialsciences/2017/02/09/the-importance-of-being-ref-able-academic-writing-under-pressure-from-a-culture-of-counting/.

CONVERSATIONS

This issue has been structured around a series of curated conversations to emphasise the evolving and collaborative nature of the research. The articles around which these conversations have centered have openly evolved (from 'drafts' to 'final versions' and beyond) on our custom-designed platform[4] as well as on participants' own websites and servers or on external multimedia platforms, in those instances where this suited their projects better. Our platform has been designed by one of our editors, Alex Masters, and built based on the requirements of our participating researchers, enabling a wide range of options for multimodal and processual content. As such the submissions around which our conversations were centered are multimodal, text-based and/or hybrid; articles, blog posts or podcasts; both processual and collaborative. The various on and off-platform submissions were brought together on the platform, both through the short project descriptions, abstracts and keywords provided by the participants, as well as by the conversations. These conversations, which centred around various papers-in-progress, incorporated peer commentary and reviews from our participants, from their communities, as well as from invited international media artists, practitioners and theorists, and, of course, from the online audience at large. These conversations were enabled and structured with the help of the **hypothes.is** plugin, an open annotation tool for the web, which we installed on our platform. Using custom-designed tags (i.e. #disruptedjournal) we were able to set up a live-feed of the comments as they developed around the content both on and off platform, providing a live-feed and timeline of the conversations on the platform, and enabling audiences to follow them either on their own, or entangled with adjacent conversations. Another editor, Jurij Smrke, custom-designed the hypothes.is feed to aid the flow of the conversation, in such a way that all comments came in chronologically (last first) instead of as nested replies to earlier comments.

1

The conversational experiment with hypothes.is proved very informative, where there was initially some resistance from some of our contributors—it remains challenging for academics to familiarise themselves and start using a new piece of software—where on the other hand other participants were already familiar with hypothes.is and/or were tied in to a community of users; hence some of the submissions developed a larger online conversation around their content, and faster, than some of the others did. It also proved difficult for people not already connected to an online community to source comments from colleagues and/or collaborators. In this sense our experience was that hypothes.is, was a useful tool to further enable access to and develop conversations around the content; naturally there were greater levels of engagement across a community of practice that was already familiar with

4
Available at: http://journal.disruptivemedia.org.uk/

this software and that already invests in collaborative forms of research. At the same time and importantly, the more tentative efforts of the less "connected" participants did prove most assuredly to be the more disruptive and transformational.

Of the original 8 conversations we proposed in our Call for Papers, 6 were further developed on the platform. These were: Debating Media Practice publishing, Practice-Based Methodologies, Processual Research, Performative Publishing, Multimodal Research, and Politics and Economics. For the print version of this special issue we have focused on 3 conversations in specific, these are:

- *Debating Media Practice Publishing*. What could a journal of media practice be in a digital environment? What can we learn from best practices?
- *Performative Publishing.* How do the media we use perform their content and vice versa? How we can bring together and align more closely the material form of a publication with its content? What is the agency of our media, and how are we entangled with the media we use?
- *Practice-Based Methodologies.* What methods are most suited to creative practice as research? How can we more closely align practice as research through methodology? How can we explore criticality with or via different media forms?

The conversations took place on additional levels beyond the hypothes.is commentaries and live-feed; we also commissioned our editors to write a series of blogposts, which were made available on the platform, reflecting on both the articles-in-progress and on various topics of the conversations. These **blogposts** in many ways form an alternative foregrounding to this special issue, a collaborative introduction written by both editors and contributors, reflecting on the ideas behind this special issue, on the themes structuring our conversations, and on the processes and practices involved in making this special issue happen.

Our conversations were also accompanied by two **Meta-Projects**, which were not set up by their contributors to function as full submissions to the journal, but rather in various ways scaffolded onto the platform, onto the research projects, and onto the conversations, creating work which both entangled with (the contributions on) the platform and separated from it/them. The project *'Change in Breath'* by the artist collective *Doors Unlimited* functioned as a 'dramatic para-enactment of other contributors' projects-in-progress restaged as an offline conversation among researchers anticipating imminent and irrevocable transfiguration'. As such Doors Unlimited used some of the material-in-progress on our platform as part of a symposium they hosted in Canada—from the 15th until the 17th of July 2016, see **http://deathbedssymposium.blogspot.ca.**—adopting parts of its discourse and reconfiguring this in an offline setting, enabling a dialogue (i.e. functioning as transducer) between the online conversations on the platform and the offline conversations held during the symposium. Their results remained confined to the symposium, where they choose to problematise the idea of publishing by not producing any content for the internet, but keeping it contained within the event of their symposium.

Jurij Smrke's meta-project *'Philosophers Have Only Referred to Texts, the Point is to Link Them'* explored the potential of automated direct linking from references to the location of these references. Smrke's aim was to help the contributors to this special issue link from their texts' references directly to the passages they quote, within the limits of online availability of the originals. Not only is Smrke's contribution an exploration of the question why this is not yet common practice from a technical perspective, he also aimed to explore the ethical and moral questions of linking to online available content, especially to what he calls the 'deprivatised content' available in shadow libraries.

One of the positive outcomes of the conversations and this special issue is that it has opened up a new and international audience for potential future contributors for JMP,

where this special issue includes contributors from the US, Canada, Australia, the UK, and Denmark, and includes commentaries from many others internationally who joined in in the online conversations.

OPEN REVIEW

After the informal and communal feedback and review mechanism that the conversations via the hypothes.is plugin provided to the in-progress content on the platform, we arranged a formal open peer review process for those submissions of which their authors felt they were ready to be published (some of the contributors on the platform opted out of this part of the process, for example because they felt their content needed further development). Each of those articles/submissions on the platform were assigned 2 or more reviewers, who, in consultation with the reviewees, decided to either conduct a closed, semi-closed or open form of peer review. Unanimously, the reviewers and reviewees opted for an open form of review, but in practice many also had various offline conversations via email or other forms of communication. One of the reviews, for the contribution submitted by the Cinematologists (Neil Fox and Dario Llinares), which was in the form of a podcast, was similarly recorded as a podcast review (which is available **here**) and was subsequently mixed into the Cinematologists' final submission for this special issue. The open peer review process was again conducted with the aid of hypothes.is and typically took place over a period of 1 to 2 months. After this period the reviewers were asked to additionally complete a formal peer-review feedback form as is commonly used by *JMP*, both to summarise their online comments for the editors and reviewees, and to give the reviewers the opportunity to perhaps state opinions which they may not have felt appropriate to voice in an open online environment. Submissions that were accepted after this formal open peer review process would be included in both the print version and the accompanying online version of *JMP* available on the Taylor & Francis (T&F) website.

VERSIONING

Next to the version of this special issue that is available on the platform, and which includes various submissions, from peer-reviewed to non-peer reviewed, from completed to in-progress and meta-projects, which can all still be updated, changed, extended, enhanced and commented upon, led the creative direction for a fixed version of record, both in print and in a hyperlinked PDF, available on the T&F website. The custom-designed online PDF version is available in open access[5], which, since the contributions created as part of this special issue were developed in an open and experimental way, based on an ethics of sharing, openness and collaboration, we deemed essential for the further continuation of these conversations in a more formal published journal context. Furthermore, as Zach McDowell, one of the contributors to this special issue has also argued, we as editors would argue that any future journal of media practice should be available in open access, to ensure that practice-based research be as widely available and discoverable as possible. Where the 'platform' version of this special issue had relatively few boundaries concerning length, form and development of the submissions, the 'print' version forced us to rethink what a Journal of Media Practice might be, given the constraints of the print medium (as well as the publisher's guidelines). The publisher supported our decision for the need to custom-design the print edition. Designed in collaboration with Mark Murphy of *Surely* and our authors, we have attempted to creatively respond to the specific affordances of their projects. In this sense each contributor was asked to think about how they would like to see their contributions translated in a print environment, whilst at the same time wanting to stretch the specific print practices that we have come to use for an academic journal. After a few months of extremely open and experimental discussion,

5
Available at: **http://journal.disruptivemedia.org.uk/djmp**

as editors it was interesting to observe how easily and readily we academics seem to revert to more traditional forms of writing, thus highlighting deeply ingrained habits, which at least through this project, we were able to make visible and itself open to discussion. The final design uses open source fonts and employs three experimental layouts across the journal, from the relatively tame linear article through to the more adventurous inter-woven non-hierarchical non-linear manifestation, or the decisive Quick Response (QR code) online only representation.

For us, this special issue encompasses all these online and offline versions and with this focus on the processual nature of research we wanted to challenge the focus on the publication as a fixed and finalised object and commodity, which, especially in the context of practice-based research, does not necessarily reflect the research process. With this experiment in editing, curating, designing and community-building, we aimed to create an environment which supported and stimulated the various forms in which media practice can be published, whilst developing both the platform, the content and projects, and the various versions of this special issue together in a collaborative and creative environment.

Debating Media Practice Publishing

Craig Batty, Leo Berkeley and Smiljana Glisovic in their feature, *A Morning Coffee in Melbourne*, engage as three practitioner-researchers in a lively conversation highlighting the contentious spaces of media practice research. It employs a more playful approach to the production of scholarly endeavour and is reversioned to sit in parallel with the annotated collective online critique and sets the tone for our special edition.

Remi Kalir and Jeremy Dean's *Web Annotation as Conversation and Interruption* showcases the features of web annotation as media practice, recounting the orchestration of a series of thematic exchanges about media practice, openness and politics. The thematic conversations inspired an ensemble of public contributors, creating a laminated and multi-authored document, followed by a reflection on the experience and the generated content. It is the authors' hope that this experiment can model and theorise new and disruptive media practices for research design, peer review, and publishing.

Performative Publishing

As part of his contribution *UniverCity: Images of Success and Structures of Risk*, which constitutes a manifold of textual, image- and forum-based forms, Adam Brown contemplates how his own academic labour as part of this research contributes to the production of academic capital and is eventually deployed to produce physical architectural space. Through a critical engagement with CGI rendered images of university buildings, Brown explores how these set out specific ideological positions designed to control the indeterminable space of the university. Yet Brown also finds hope in disrupting these images to imagine and dream up alternatives to perform the university's productive conflict.

In *Knowing Sounds* Neil Fox and Dario Llinares explore the possibilities of using the podcast medium for academic research. They play with aural engagement, explore how sound production and dissemination in the digital age can challenge logocentrism and interrogate both the ubiquity and limitations of the podcast medium. Furthermore, they engage with other contributors to the Journal, discussing how alternative methods can unsettle assumptions about the relationship between practice and theory.

Zachary J. McDowell, in his contribution *Disrupting Academic Publishing: Questions of Access in a Digital Environment*, explores how we as scholars have been performing

our labour through a specific (print-based) journal distribution system. By tracing the disruptive influence digital technology has had on this system, on our access to it and on our labour relations, McDowell considers how the digital might disrupt publishing in a more radical way and aid in the creation of a more just publishing system, when we adopt truly open practices.

Janneke Adema's *Performative Publications* contribution is a reflection on the praxis, ethics and politics of academic publishing. Offered as a performative publication it embodies the inherently processual and experimental aims for this special edition. Adema presents the reader with a multi-faceted experience, a cleverly layered montage from the original versions; website; posters; and the orchestrated annotated online exchanges.

Practice-Based Methodologies

In *Creative Practice as Research* Lyle Skains discusses how artistic practice has developed into a major focus of research, be it as process, product or discourse in various disciplines, making a strong case for its validity as a method. Presenting a methodological approach to creative practice as research, this paper includes an overview of practice-related research approaches across a variety of disciplines, and is itself built through a living discussion of practice-based methodologies, inviting ongoing reader contributions.

In *Remembering, Reflecting, Returning*, Katherine Wimpenny, Peter Gouzouasis and Karen Benthall bring together poetry, music, images and personal narratives to demonstrate collaborative research practices and illuminate their experiences as practitioner-artists/researchers/teachers. This autoethnographic bricolage explores possibilities to re-examine and share alternative avenues of scholarship and theoretical understanding, and to engage the reader-viewer-listener in (re)thinking what contribution to knowledge artistic processes can make methodologically, pedagogically, aesthetically, and therapeutically.

LINKS

1. http://hypothes.is
2. http://journal.disruptivemedia.org.uk/blog/
3. http://journal.disruptivemedia.org.uk/themes/meta-projects/
4. see http://deathbedssymposium.blogspot.ca.
5. http://www.cinematologists.com/disruptive-media/

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A MORNING COFFEE IN MELBOURNE: DISCUSSING THE CONTENTIOUS SPACES OF MEDIA PRACTICE RESEARCH

Craig Batty, Leo Berkeley and Smiljana Glisovic,
RMIT University, Melbourne, Australia

This is a conversation that took place between three practitioner-academics one morning in Melbourne. All three work and practice in the field of the moving image: from screen production to audiovisual installation to screenwriting. Our conversation is underpinned by previous research we have undertaken in this field, namely the launching of a moving image journal, *Sightlines*, and a companion journal article on the process of setting it up, which focussed on the issues presented when trying to establish peer review protocols and guidelines for moving image works.

1

We favour the idea of a conversation because the form allows us to be a little more playful and provocative. The casual nature of this dialogue was intended to reveal the lived, embodied ways in which we deal with the issues screen production researchers are facing. We have allowed ourselves to speculate; to articulate ideas we do not necessarily hold, but know are held by others in our field. We are playing devil's advocate, attempting to untangle an argument we know it might not be possible to untangle. We use the space of dialogue (and/or fiction) to perform our ideas in ways that - we hope - also speak to the experiences and concerns of others in the field.

Rather than providing a singular voice that encompasses the huge diversity of our practices, and the different perspectives regarding the nature of creative practice research, we carry out this polyvocal conversation (see Batty 2016; Stroud 2008; Williams 2013). In it we actively look for the difficult lines of inquiry not with the intention of finding resolutions that satisfy us all; but rather with the view to maintain certain contentious spaces and encourage new ones as they emerge. This is the very strength of our field: that we can dwell in the negotiated, maintaining complexities rather than flattening them out with binaries. Might we then propose this approach as another type of discourse: an 'alternative' mode of publication that becomes key to understanding creative practice research, where the 'research' part is 'embodied', not separate to it?

This conversation also needs your input. Through your publications, we invite you to listen to the voices and speak back to them, with your own views or provocations or experiences. For us, the appropriate way to sign off on the conversation was to pose new questions that still linger for us, and which may provide impetus for further conversation (and research) within the disciplines that we work.

A LITTLE SOMETHING BY WAY OF INTRODUCTION

In 2014, we organised a conference that looked more like a film festival for screen-based research works. We called it Sightlines. We put out a call, with an emphasis on screenings, but also accepted papers and panel discussions pertinent to screen-based research. We received a very enthusiastic response, with both national and international delegates keen to see what it was all about and contribute to the debates.

Within the schedule we held three plenary discussions to unpack what we identified as being three key questions to the sector at the time. These were:

1) Do you think academic filmmaking needs written text to count as research?

2) What do you think the relationship should be between the screen industry and academic filmmakers?

3) How do you think academic filmmaking could be funded?

We continued these conversations informally to camera. These interviews were published on the Australian Screen Production Education and Research Association (ASPERA) **website**, where we also launched a page dedicated to the Sightlines event. The idea behind this strategy - and for the companion journal (see below) - was to make transparent the thinking, reasoning and problems being experienced within the field, especially the processes for peer reviewing screen production works. We wanted to create a space where the debates could happen publicly, where the community could gather and re-visit later (i.e., the website), and where some of the frameworks for the journal might emerge as a result of the conversations (see Glisovic et al. 2016).

Following the event, we developed a fully refereed audiovisual journal, also called Sightlines. This was based on the films (and screenplays) shown at the event, and involved a post-event process for peer review. We decided to make the peer reviews

available to the public, with the opportunity for the creator/author to respond, in order to generate debate and assist people's thinking around what it means to do and assess this type of research work. The idea was to grow the journal in future years, creating a space not only for disseminating research outputs, but also for capturing ongoing debates about filmmaking in the academy. A second Sightlines event was held in 2016, and we are currently developing the second edition of the journal. Associated projects, commissioned through ASPERA, include a scoping study of the issues that practitioner-researchers are facing in the discipline, particularly in relation to the ways in which research guidelines are being interpreted variously; and a guide/ principles for assessing what 'quality' might look like in screen production research, including the prestige of venues and measures of peer esteem. Both of these projects will be available via the ASPERA website in 2017.

It seemed to us the really pressing issue in terms of growing the sector was the dearth of peer reviewed publication platforms for screen-based research work. With this comes the very complicated problem of how screen-based works are evaluated and peer reviewed.

We used the Sightlines journal, issue 1, as an experimenting ground. We researched ways other people were dealing with the question of peer review. In large part we modelled our approach on the **Journal for Artistic Research**. Our aim was to make the very process of peer review the focus; to make all of the guidelines and processes transparent so that we could build a dialogue around these very processes and the 'problems' they bring. As can be seen from the comments section on the website, there were very few responses. This article is our attempt once again to develop this space, one that is still being negotiated. We do it with renewed enthusiasm, noting that since 2014 the landscape has shifted in some very positive directions. There are more platforms for publication/dissemination, for example, and many of them are also making transparent approaches to peer review, evaluation and selection.

We did in fact contact several online journals that are publishing moving image works to probe this question

WEB ANNOTATIONS EXCERPTS

silvertwin Feb 13

With this comes the very complicated problem of how screen-based works are evaluated and peer reviewed.

As we've heard from, in the UK context, REF sub-panel reports and consecutive editorial pieces in JMP, there is a vicious circle here in that the REF panel are calling for more practice researchers to 'step up' to be on such evaluative platforms but also practice researchers may need to be more coherent as a community about criteria for rigour. So posing the question again within an 'output' is part of the problem, not the solution, perhaps? In which case, can you articulate how the informal conversations to camera, this piece and SIghtlines work as a research 'output'?

craigbatty Feb 14

Others may have stronger views on this matter, but I see the conversations and interviews as ways of 'educating' the discipline and (ideally) giving good examples of how things might be done. We wanted Sightlines to provide an opportunity for output, but also to use its form/ methodology to generate rich discussions about some of the issues facing the discipline. We are, in fact, conducting two projects for ASPERA: 1) scoping the discipline (in Australia) to see where these issues are coming from, and how/why pretty stringent research guidelines are being interpreted variously; 2) provide guidance for assessing 'quality' in a screen production research work, that we can start to build excellence in the discipline.

silvertwin Feb 15

(2) sounds like something readers of JMP, and the editorial board, will find VERY helpful, any way to offer some signposts here to the emerging criteria from this?

Smiljana.Glisovic Feb 20

The idea behind the Sightlines journal was in many ways very similar to some of the intentions of this very issue of JMP. We wanted to make transparent the thinking, reasoning, problems, behind the process of peer reviewing screen production works. We wanted it to be a place where the debates could happen publicly, a place where the community could gather and where some of the frameworks might emerge as a result of the conversations. Unfortunately it didn't really get up that kind of momentum! As a response to this, we tried to get this debate going at Sightlines #2 conference (there was a designated workshop session for this). We are looking through the results of this presently, and hopefully can comment very soon on emerging criteria.

#mediapracticepublishing #disruptedjournal

silvertwin Feb 27
If it's possible to add something to this piece on that, it would really add something in turns of taking the conversation further I think.

NealW Mar 6
I am really interested in this from a quality perspective, as someone who might peer review work - or ask another to do so. In this context, what then are the questions that are asked of the reviewer that might differ from a standard journal text. "What is the quality of the reflection in the work on process etc etc..."

craigbatty Apr 25
This is a good question! And I guess the answer lies in the context of the research question/exploration. What is being sought (investigated) and how is it being sought? And on that basis perhaps the peer review parameters come in? The idea of one area being 'quality of reflection on process' could work for those projects that are about process - but it is important to note that not all practice research is about process (there is a process in all research, so what is it about the process that is being interrogated)? I wonder, too, how one might see/know/judge the quality of reflection on process. Is it evident in the work? Or only in writing about the work (i.e., an articulation of the research)? Either way, it is a very useful premise to consider what peer review questions might be (more) appropriate for media practice work.

NealW Mar 6
these online journals
Can you reference your research in some form.
Endnotes?

craigbatty Apr 25
For example:

http://www.jar-online.net
http://screenworks.org.uk
http://mediacommons.futureofthebook.org/intransition/

further. We received some enthusiastic responses for collaboration: to create an international network of journals that are interested in and dedicated to this space.

At this point in the process, however, we would like to discuss some of the issues that have arisen for us, which for some are still contentious. This is not necessarily with the hope of resolving them; rather, to provide impetus and momentum for discussion along these lines of undecidability (perhaps).

With this background and experience, we – three Melbourne-based practitioner-researchers – held a discussion, allowing it to branch out into the more and less marginal notions. This is what we present here, with the intention of encouraging other productive arguments and viewpoints. Screen-based research is varied. It can and does do many things. While conditioned by various institutional, governmental and personal imperatives, we are interested in maintaining the complexity and diversity of practices, and not dimming its vibrancy by eliminating contentious spaces. We hope others will be compelled to contribute to this debate.

A MORNING COFFEE IN MELBOURNE

DISCUSSION/PROPOSITIONS

Craig: Being a screenwriting practitioner-researcher, much of my work straddles the disciplines of media practice and creative writing. In developing my research career, including doing my practice-based PhD in screenwriting, I have found literature from creative writing to be not just useful, but in fact essential. This, I think, is because there is a much stronger understanding of creative practice research in that discipline, with a wealth of material available to help understand and put into practice methodologies, methods and creative-critical experimentation. Creative writing has also been much more strident in providing opportunities for practitioner-researchers to publish creative works for/in/acknowledging the academy (see, for example, ***New Writing: The International Journal for the Practice and Theory of Creative Writing***; ***TEXT: Journal of Writing and Writing Courses)***. This, I think, provides a solid basis for how media practice and screen production might conceptualise what it offers.

Smiljana: Do you think the creative writing field has done this so successfully because the mode is the same, i.e., written language? For the screen production researcher the leap between the medium they work in, and the written word, is a larger one to make?

Leo: I agree with this, although I also think an issue for media production as research, is not so much about resolving the tension between communicating through audiovisual means (instead of through written text), as it is about communicating research through a creative/imaginative/dramatic approach (as against a critical/analytical approach). In relation to this second tension, screen production has a lot in common with (and a lot that can be learned from) creative writing.

Craig: The Australian journal *TEXT*, for example, has to date published seven special issues dedicated to creative writing as research. These include creative writing broadly, scriptwriting, and queer writing. The first of these special issues, in 2010, featured 18 works spanning poetry, prose and experimental writing. Responding to ***Excellence in Research for Australia,*** the Australian government's new process for assessing research, which from 2009 (the trial year) included non-traditional or 'creative' works, this special issue celebrated how the new mechanisms would 'provide creative writing academics the opportunity to write in innovative ways that add new knowledge to their art form and the discipline' and 'subtly [change] the position writing academics can hold within the research framework' (Krauth et al. 2010, 3).

Smiljana: I think it is important to keep the relationship between the policy makers and researchers an ongoing one, where experts from all disciplines are meaningfully involved in the conversations around policy. Whilst I recognise the positive changes that ERA has made in recognising creative practice research, I also think we should be wary of always defining our research in terms of the frameworks of the day.

Leo: To me this is a strategic issue where we have to fight on two fronts. For a filmmaker/researcher like me, there are compelling pragmatic reasons why I need my creative practice research to be recognised by my university under the existing definitions. I would not receive an allocation of time within my workload, or receive other forms of support, if my research outputs are not counted. However, I also think it is important to not just

NealW Mar 6

the current research paradigms if they do not adequately reflect the way we undertake and communicate research in our discipline.

The challenge for institutions is very real, as to differentiate between scholarly activity, practice which is also research, and practice which is not, might mean recognising activity which is also not paid for, practice outside the academy. Then we have issues of ownership etc too, along with many others. Again, if there are practical approaches that have been researched as part of your previous activity, and which are of use to other practitioner / researchers, this would be valuable to readers.

craigbatty Apr 25

For me, the definition of research (which does vary to some degree between countries, such as the UK, Australia and New Zealand - at least in the way it is unpacked) has to be at the centre of recognition. While one might be a world-leading practitioner, the question still remains: is this research? It is very easy to argue that there are ideas and knowledge in a work, but the key question is, is it new knowledge? New knowledge and knowledge are different things. At our university we developed a guide that walks practitioners through the steps of understanding, identifying and articulating research. This serves well as a way of educating them about research, too, for future projects. That is, of course, if they want to do research. I also find a different understanding of research between those who have done a PhD and those who have done a (Professional/Creative/Education) Doctorate. But I think that's for another paper...

NealW Mar 6

but what KIND of impact is it making?

Impact in UK - which is part of our beloved REF is not the same as dissemination. For Impact to have value, its qualities must be transformative, to an audience, a policy, or to a group in terms of distinct categories, such as; health and wellbeing, cultural enrichment. Providing evidence of the pathways, or in areas such as public engagement, has been under scrutiny for some time, but the arts / creative areas have been looking at this for years too - so Arts & Humanities fared well relatively in 2014.

craigbatty Apr 25

Indeed, the difference between 'engagement' and 'impact' can get confusing for some. In Australia we are going through a process of developing a process for measuring engagement and impact, and the key thing to note so far is, the government is recognising the two aspects: engagement (which is not

impact) and impact (which usually results from engagement). I recently surveyed some impact statements from the latest REF and note how some of them are actually talking about engagement, not impact. I wonder if this came up in post-REF reports?

NealW Mar 6

knowing

Really interesting - as well as knowing, there is not knowing, about a subject or an area, which leads to research processes being developed. These new approaches or methods being the actual area in which new knowledge lies, can also be transformative, or lead to epistemic things (Rheinberger, Schwab, White etc) - many in the field of art research, that do not seek to explain a subject, might use such as distinction which also speaks of methods, or 'models of research practice'.

craigbatty Apr 25

Yes, true. I think the idea is that at the end of a research process, the work is 'knowing' because it contains research - the fabric of the work (craft, aesthetics, whatever) operates in a particular (new) way because (via research) it 'knows' what has gone before and so does something in a new way. Hence a creative practice research output, not creative practice as a method (the research output then being the writing up of such).

lskains Jul 19, 2016

If we consider writing as a process of thought 'in action' (i.e., ideas transcribed through language), then what's the problem with screen practitioners having to produce a statement of research? Is writing the problem; or is the problem actually a lack of research?

I think this is a key element in practice-based research in media in general - if we look at the creative practice as analogous to data (in the sciences, for example), then we still have to make the contribution to knowledge explicit through a statement of research and/or exegesis. The sciences don't just throw raw data at each other and ask one another to figure out what its contribution is - that's what papers and reports are for. I can tell you a lot of them don't like writing it up either! But at its core, isn't that what research is -- collecting data, analysing it, and communicating it explicitly to others in the field (and even outside the field)?

#disruptedjournal #mediapracticepublishing

Smiljana.Glisovic Aug 1, 2016

I like your point about scientists throwing data at each other! But I resist thinking that research is about 'data'. Traditionally, and in science, this may be so, but I do think that research can be 'thought in action'. How we make, and what we accept the current research paradigms if they do not adequately reflect the way we undertake and communicate research in our discipline(s). But, this also involves being able to articulate and argue for why creative practice research in screen production is different. I also think this is an ongoing process for our discipline and there is still considerable work to be done.

Craig: Going back to the creative writing example, these works are published with an accompanying short research statement in the format dictated by ERA. Scholarly interventions such as this, which make it very clear that the creative works presented are research artefacts, not only value creative practice as research, but also ensure that they are subjected to rigorous, double blind peer review, as would be expected of a 'traditional' academic publication.

Peer reviewing guidelines for *TEXT* include:
Your work will be peer reviewed, the reviewing process is double blind, neither author nor reviewers should know of the others' identities at any time during the process.

Leo: For screen-based creative practice as research (such as film, TV and video production), peer review presents some challenges that I do not think exist for creative writing. One is defining the purpose of the peer reviews as leading to an improvement in the work prior to publication, which is the case for most text-based works. For many films, this is currently seen as impractical because of the expense and logistical complexity of the process. It can also be hard to 'blind' the maker of the work, either because the film/video is complete with credits or simply because the existence of the creative work is well known within the field.

Craig: *Please note that refereed articles make a distinctive contribution to knowledge that extends the current scholarly literature in the field.*

Smiljana: This is interesting in terms of traditional ways of understanding 'citation', and ways in which one's work directly contributes to, and extends, the field in general. How do screen works make explicit reference to their communities of practice?

Craig: *Refereed papers will draw on a sound framework of methodology and scholarship relevant to the paper's topic, although this may include personal experience and/or anecdotal evidence where relevant to the argument, and where this is supported by scholarly literature.*

Smiljana: This is working off an already, deeply established scientific framework, which is not necessarily non-contentious. For example, the entire notion of 'methodology' is contested by some creative practice researchers (see for example, Manning and Massumi 2014). Is there room to completely re-think/re-invent the very foundations of how we produce 'new knowledge', which may have nothing to do with a 'sound methodology'? Perhaps it is a matter of having a more flexible definition of methodology; perhaps it is a matter of using another term that does not bring with it a series of assumptions that are not helpful to the researcher-practitioner.

Leo: I do not have a problem with the definition of research involving the discovery of 'new knowledge', but I think for many forms of media practice the definition of knowledge should be broadened, to include areas such as affect as a form of sensory knowing (see Berkeley et al., 2016).

Craig: *Creative work will be accepted for refereeing if it makes a distinctive contribution to knowledge that extends the current scholarly literature in the field and is accompanied by a 250-word exegetical statement for publication that makes this case. The statement will indicate the research significance of the creative piece and will follow the ERA guidelines on this element* (Krauth et al. 2010, 5).

Smiljana: ERA has other guidelines, too, such as the importance of where the work was exhibited. Here, there is a very different kind of standard than the one for traditional outputs. For example, if the work was shown (not as a research artefact but as a commercial product) at a cinema, or film festival, it usually has a high standing. This I think is problematic. Perhaps it is relevant in terms of 'engagement and impact', but what kind of engagement (that leads to) impact is it having? Commercial success seems to creep in as a more important marker than perhaps the research intentions and contributions. It is for reasons such as this, that I feel we should approach these governmental frameworks critically.

Leo: Film festival selection is an indicator of quality, but not of research quality. Using it as a proxy indicator in this way has never made any sense to me. This is why I would argue there should be specific festivals (such as Sightlines) and forms of publication that focus on creative media productions made as research. Peer review should primarily address the significance of the works as research. Of course, identifying in what ways the creative work is 'doing' research is the big question that is being discussed elsewhere in this conversation.

make, precipitates new and unique relations, and it is at this site that new knowledge emerges. It is then a joy to use a writing practice to deepen this emergence, to share it with others and to seed yet other possibilities.

#disruptedjournal #mediapracticepublishing

lskains Jul 28, 2016

100% agree. Creative practice isn't pure data, that's for sure. There's a lot more qualitative research that goes into it and comes out of it, and a lot of it is personal, interpersonal, cultural, etc. It's the kind of thing that you can't get do with purely "data"-driven studies, like the psychologists (try) to do. That's what makes practice-based research so important - helping us talk to one another and to understand how we as practitioners work.

#disruptedjournal #mediapracticepublishing

craigbatty Jul 30, 2016

Interesting discussions, and I agree with the points made. On the data front, I wonder whether it's worth mentioning the difference between practice-based research/research-led research - and practice-as-research/ practice-led research? (These are my views, by the way!) With the former, I think 'data' (of whatever type) is used to inform what the creative work is (looks, feels, sounds like) - basically, data shapes a product. With the latter, I think the data is iterative and is really about process - so, the making is 'data collection', in a sense. The creative work might not actually be different - but the way in which it is made is different (or more understood)? In a nutshell, I think there is a difference between the types of data available, which inevitably leads to different research contributions. Maybe Smiljana's 'thought in action' is about process; a new way of doing?

#disruptedjournal

lskains Jul 29, 2016

I discuss some of the definitions of practice-related research in my project: http://scalar.usc.edu/works/creative-practice-research/what-is-pbr . I'd love to have discussion on it - there are so many ways research feeds into creative practice (whether as background research, or research that informs process), and vice versa. I definitely think having clearly defined approaches to the work and openly communicated methodologies is important to understanding whatever research contribution is being made.

#disruptedjournal #mediapracticepublishing

jonathanshaw Jul 19, 2016

Are the artistic and scholarly spirits fundamentally at odds? Is artistic practice at odds with academic notions of research?

They shouldn't be! After all, in a lot of ways, no matter what our purpose in creative practice -- whether for research or not -- it nonetheless is a form of research. We are experimenting with art, trying to be better, get better. It's always research in an implicit sense. What makes it explicitly research is when it is incorporated into a defined methodology that allows us to explore and respond to specific research questions, and to communicate how the practice helps us answer those questions. Ideally, it should be a symbiotic relationship.

Also, who defines what is "good"? The academy? Research councils? Consumers? Prize committees?

#disruptedjournal #mediapracticepublishing

craigbatty Jul 30, 2016

The idea of there being a 'conscious awareness' of research is spot on. Might we talk about 'research' and 'Research'? Methodology has a lot to do with it - in short, being aware of what someone is doing, why they are doing it, and how it will be done (and reflected upon). We could, and some people say we should, retro-fit all creative practice activity as research - but I think this is dangerous. Sometimes it is purely commercial, personal or whatever. That is not to say that research cannot include the commercial and the personal - but, it really needs to be set up as research in the first instance (unless the research question is about ignorance and chance?!) Some universities value other types of practice; research-intensive universities quantify things via research discourse. Maybe this is the 'problem' or 'predicament'? Maybe practitioners need to consider their choice of place of employment, and how they will be valued or not?

#disruptedjournal

lskains Jul 29, 2016

It would be a hard fight to say that even commercial and/or personal creative practice does not constitute research, at least to some current practitioners in the academy. I personally think that the research contribution for creative practice should be as explicit as any other field of research. Part of the problem with the academy lies in its measurements of "success" - participation in the (UK) REF. Universities want practitioners to teach attractive subjects (creative writing, composition, fine art, filmmaking, etc.) to better recruit students, and at least in some places (I'm thinking the US) it was enough to be a good practitioner and a capable teacher. After all, HE jobs are often how artists make a living. It's when they are forced by universal measures to start justifying what they do as "research" that things turn nebulous.

#disruptedjournal #mediapracticepublishing

Craig: Though contentious for some, the notion that a research statement is required to accompany the creative work is important to me. Discussing the background, contribution and significance of the research, not only does this communication of research give context to the creative work as an outcome of research, it also – *crucially* – ensures that the work can be understood by those outside of the discipline or those with limited knowledge of the form or genre. In this way, research is made explicit and transparent rather than veiled and open to questioning. In my view, and from my experience of working as a research leader in the creative practice space, leaving the research endeavour open to interpretation can be dangerous, if not damaging.

Smiljana: I agree. But I do not think one can do this in 250-300 words, as per the statements that are provided for processes such as ERA or the **Research Excellence Framework (REF)** in the UK. The nature of these statements seems very cursory to me. I think a much more structured, rigorous kind of 'exposition' needs to take place. An argument needs to be made and evidenced. An argument cannot be made in 250-300 words. Yes, this implies that screen production researchers, for example, must also be writers. They also need to be versed in the language of the academy. When we do research it needs to be communicable. It was evident from our Sightlines journal experiment that many of the reviewers, who were all peers of the authors of the submissions, needed some parameters around how and what to review. The peers themselves needed the 'research' dimension of the submission to be articulated to them because much of the time it is not simply there, explicitly in the film. It is important that the research is communicable because it can then be taken up by others. This is one way a discipline grows.

Leo: I think it is possible for a film to do research and communicate research without the need for written text to accompany it, particularly if it is a documentary or essay film. However, I also accept that in many cases the nature of the research is not clearly evident in a screen-based creative work, even through an informed viewing of the work. This particularly applies in relation to research on the media production process, which is a particular interest of mine. It is hard to see why there needs to be a restrictive form required for a research statement. I would prefer this to be open to the practitioner/researcher, with an encouragement to use written text, audiovisual means or any other method to focus attention on the research.

Craig: If we turn to Ross Gibson's (2010) idea of 'knowing' (i.e., what does a work know; how, on

the basis of research, is the work created so that it does 'know' something?), what happens if that which the work knows is open to interpretation? If, for example, in a PhD examination the assessor feels (i.e., knows) something about the creative work that is *different* to what was intended (i.e., the research pursuit), how is the work assessed: as a failure, or as a triumph? Brabazon and Dagli's (2010) argument that creative practice in the academy should always be called research, not art, is interesting (if not contentious) here; and I have to admit that for me, a clear communication of research (i.e., a research statement) that accompanies a creative work is essential in an academic context.

Smiljana: I think the scenario you posit is a fine one. If the peer reviewer sees something other than what the researcher intended, this is cause to extend the conversation, to extend the research and its contribution. But how could this be called a failure? Rather, a dialogue between these researchers and the broader community should be taken up. To focus too much on 'assessment' is limiting. Might we not think about what potentialities have been opened up by a particular contribution?

Leo: I have argued elsewhere for a broader definition of knowledge in relation to creative media practice works, but the other factor relevant to evaluation in this area is for the research to produce new knowledge (or make a *contribution* to knowledge). This is why peer review is important and why not all creative practice undertaken in the academy can be understood as research. A lot of it is interesting and worthwhile for other reasons, but it is not making a contribution to knowledge in the field.

Craig: To end on a reflection of examining scripted works in the academy, for PhDs and for general research, where authors either chose not to or simply forgot to provide a research statement with their creative outputs, the task of appraising them as creative practice *research* was extremely difficult – if not impossible. It was unclear what the intention of the scripts were, and so instead of spending my time valuing how the works were informed by and embodied research, the default was to respond to generic issues around content and craft. This was probably inappropriate at best, but given the lack of background (to the research) not much else was possible. Here, then, I found myself working as an industry-style script reader rather than a screenwriting academic.

Smiljana: Yes I can see how this would be the case. This is because a creative practice research artefact is not necessarily a container where the

craigbatty Jul 30, 2016

You hit a very good point here, Lyle - universities using their staff successes to recruit students, but then (kind of) ask something different of them 'on the job' in terms of research - at some universities, not all. So for me there are competing messages about what they want staff to be and do, and what research is and/or should be imposed. The reality is, that unless - in creative practice terms - a 'research work' is major and breaks ground, probably winning critical acclaim and numerous awards, it will never be of the top standard (4* REF; 5 ERA). It's a hard fact, but I believe it's true. The interesting question there is, do these awards come from research of professional practice domains? The latter, of course, thus bringing us back to square one :-)

#disruptedjournal

NealW Mar 6

Next iteration of REF is trying to wrestle with this question - asking are all academics researchers? Many artists struggle with these challenges in the workplace of the academy, but spend a long time in their studios undertaking unpaid research. Yet, they are concerned as to how the writing up into another context not only changes the process, but how they are seen within the non-academic context. In the end, the question might be simply more relatable to the practitioners concerns and their preferred methods of working.

'knowledge' lies. Creative practice research happens at many levels of a much larger research process and intention. Perhaps there is no knowledge in the film itself, for example. In which case the film itself is perhaps not the 'output', but rather other collateral (usually written papers) are needed, in conjunction with the work, to expose the research. At this particular point I think the written word is important. For my specific practice the relationship between the moving image work and any writing I do about it has to be negotiated with each new project. For me this very relationship can lead to further findings, further research questions: to deepen and extend the research in general. So for me it is not just about writing, it is about the KIND of writing in relation to the KIND of moving image practice particular to that work, which is important to interrogate each time.

Leo: How might we summarise these discussions? What questions are we left with? What do we all want to explore further?

Craig: If we consider writing as a process of 'thought in action' (i.e., ideas transcribed through language), what is the problem with screen and media practitioners having to produce a statement of research? Is writing the problem; or is the problem actually there being a lack of research?

Leo: In filmmaking as research, does it matter if the film that emerges from the research is unsuccessful?

Smiljana: Are the artistic and scholarly spirits fundamentally at odds? Is artistic practice at odds with academic notions of research? Or is there a wonderful, entirely other kind of beast, that is the artist-researcher?

LINKS

1. http://www.tandfonline.com/doi/abs/10.1080/17503175.2015.1133262?journalCode=rsau20
2. http://aspera.org.au
3. http://www.jar-online.net
4. http://www.tandfonline.com/toc/rmnw20/current
5. http://www.textjournal.com.au
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Journal of Media Practice

WEB AN NOTATION AS CONVE RSATION AN D INTERR UPTION

Journal of Media Practice

WEB ANNOTATION AS CONVERSATION AND INTERRUPTION

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Abstract: This article showcases both the conventional and disruptive features of web annotation as media practice. To do so, we orchestrated a series of thematic exchanges about media practice, specifically those associated with openness and politics. We then publicly invited responses to our initial manuscript via the online web annotation platform Hypothes.is. The two thematic conversations inspired an ensemble of public contributors to join us in ongoing discussion for over a month, layering atop our source text over 100 original web annotations, creating a laminated and multi-authored document. Following this shared activity, we reflected upon our experience and the generated content, and authored a complementary synthesis that explores the tenor and tensions of web annotation as a disruptive media practice, as well as web annotation as performative publishing. Alongside public contributors, we worked a cyclical dialectic of process and product, discussing web annotation as disruptive media practice by publicly practicing web annotation as an act of co-created disruption. It is our hope that this experiment-turned-article, part collaboratively authored dialogue and part post-hoc synthesis, models and begins to theorise new and disruptive media practices for research design, peer review, and scholarly communication.

Keywords:
>>>>>>>>>>>>>>>>>>>>>>>**web annotation**
>>>>>>>>>>>>>>>>>**collaboration** >>>>>>>>>
>>>>>>>>>**social media** >>>>>>>>>>>>>>>>>>
scholarly publishing >>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>>>>>>>>>>**peer review**
digital culture >>>>>>>>>>>>>>>>>>>>

We advanced our contribution to this "disrupted" issue of the Journal of Media Practice based upon two tacit presumptions. First, we believe that the features of web annotation - whether social, technical, or political - are amplifications of traditional media practices. It is possible to connect web annotation to both historic precedent and contemporary influence; from Bush's (1945) predictions of "a new profession of trail blazers, those who find delight in the task of establishing useful trails through the enormous mass of the common record" (sec. 8, par. 2), to recent commentary about the role of new technologies in amplifying dynamic qualities of written text, for "texts have always been liquid and living… changing technology just brings to our attention things we should have been thinking about" (McDougall 2015, 5). Web annotation complements everyday activities associated with mediated information literacy, such as how people access media, curate resources, converse, and critique ideas and power.

We also contend that web annotation has the potential to alter conventional author-reader interactions with information and media. Though it may seem paradoxical, web annotation is both closely associated with everyday media practices and also necessarily disruptive of those very practices. Such disruption meaningfully emerges given certain conditions. For example, while an individual can publicly or privately annotate online texts using a variety of free web-based platforms, the disruptive possibilities associated with social and collaborative annotation become readily apparent when these practices occur with greater speed and at broader scales (Schacht 2015). Web annotation may also be disruptive of formal education and enabling of student-centered and interest-driven learning when embraced as hybrid learning opportunities that thrive alongside "the digital margins of our daily lives" (Dean and Schulten 2015, par. 7; see also Collier [2016] and Hollett and Kalir [2017]).

Our exchange was also inspired, in part, by recent conversation-as-scholarship that has explored relationships among media practices and participatory cultures (Jenkins, Ito and boyd 2015). Additionally, we echoed this journal's previous openness towards disruption through multivocal discourse that brings "different perspectives to the conversation, transparently" (McDougall 2015, 1). Furthermore, the layering of public annotation as commentary and ongoing conversation atop an initial exchange recalls Goffman's (1981) attention to social interaction as "laminated," or the ways

WEB ANNOTATIONS EXCERPTS

Excerpt 1 by RK & JD from Introduction (5 in-line annotations, 7 replies):

This is a series of thematic conversations on the politics and practices of web annotation between Remi Kalir, Assistant Professor of Information and Learning Technologies at the University of Colorado Denver, and Jeremy Dean, Director of Education for Hypothes.is. We have each chosen specific keywords

| *We have each chosen specific keywords*

onewheeljoe Dec 12, 2016
This reminds me of **Paul Allison's LRNG playlist** in which youth have to choose keywords associated with their own inquiry questions.

> **remikalir** Dec 23, 2016
> Paul is also using Hypothesis and web annotation in various ways, yes? If you can share some public resources with us that would be grand.

and offered the other an initial provocation. A dialogue ensued. Once published online, this dialogue will be interrupted

| *interrupted*

BMBOD Dec 7, 2016
Interrupted seems like such a harsh word here. Perhaps punctuated fits better? You don't have to interrupt reading the conversation with the annotations, but you can. Of course in a journal of disruptive media, maybe interruption is exactly the disruption desired…

> **remikalir** Dec 23, 2016
> You've certainly highlighted an important tension about how web annotation can be practiced and interpreted. With many of our friends and colleagues (like you!) contributing here, web annotation is a continuation of social collaboration and longstanding conversation. Yet with the possibility that anyone can jump into these margins, we're "open" for interruption.

> **jeremydean** Jan 3, 2017
> I think "interrupted" was my word. It's intended to be provocative and to some extent embody a potential critique of annotation as a practice--not my own--that such layering destabilises text/author /authority in ways that are not desirable or generative.

through the practice of web annotation itself as we invite colleagues to join our conversation and further open the growing discourse to the public.

| *as we invite colleagues to join our*

conversation and further open the growing discourse to the public.

onewheeljoe Dec 12, 2016
The analytics of this article as inquiry are to some degree plain to interested readers. If a reader wants to test out the hypothesis that the conversation will be "interrupted," all they have to do is check the margins. I'm curious about the choice of the word interrupted, tho. Won't bookworms in these margins build on the conversation, the way kids in a sandbox build with what they find? Do annotations interrupt or do they make plain the reader-text interactions?

> **remikalir** Dec 23, 2016
> Or both? I think you and BMBOD are on tapping into a similar tension - see my **reply above**.
>
> > **ndsteinmetz** Jan 6, 2017
> > I'm honoured to be considered a colleague here, forgive my tardiness, better late than never.

We have performed a scholarly dialogue and invited interpretation of that conversation through the modern social media practice of web annotation. One challenge is whether – or how – this conversation becomes generative of traditional scholarship, such as a more linear, peer-reviewed article.

| *One challenge is whether – or how – this conversation becomes generative of traditional scholarship, such as a more linear, peer-reviewed article.*

> **amidont** Dec 8, 2016
> There is, truly, so much potential in these tools and approaches toward asynchronous, distributed reading and writing. One question I have, already, is how such distributed forms of production-consumption further dissolve notions of textuality and authorship so entrenched within traditional notions and practices of scholarship and empirical research. The flattened hierarchies, especially, threaten the institutionalised power structures which have tightly controlled the design, review, and dissemination of scholarship and research.
>
> > **remikalir** Dec 23, 2016
> > Similarly, I wonder if flattened hierarchies threaten personal power and agency as tools and practices (like web annotation) loosen control over design, review, and dissemination of scholarship. As much as I might hope that web annotation (given the context of this conversation, and as one approach to media flattening hierarchy) can impact institutional/ised power (and as we discuss, briefly, below regarding Hypothesis and speaking truth to power), I have - at least initially and primarily -

in which everyday communication is composed of multiple and overlapping layers of referents, meanings, and negotiations. Finally, we found that Prior's (2001) emphasis on "reenvoicing" resonated strongly with our effort, as "written texts may be quite literally multi-voiced, the product of heterogeneous processes in which multiple texts and authors come to intermingle in a single text" (68). How, specifically, did multiple texts and authors intermingle in our collaborative exchange?

AUTHORING AN ANNOTATED CONVERSATION

To showcase both the everyday, or more conventional, as well as disruptive features of - and possibilities for - web annotation, we (Kalir and Dean) orchestrated a series of thematic exchanges about media practices, and then invited responses to our initial manuscript via the online annotation platform Hypothes.is (see Perkel [2015] for a description of how the Hypothes.is platform affords annotation of the scholarly web). In December of 2016, we published online a back-and-forth dialogue structured by two keywords - openness and politics (included below). These two thematic conversations inspired an ensemble of public contributors to join us in ongoing discussion for a few months, through February of 2017. The contributors were a smattering of educators writ large, including K-12 classroom teachers and administrators, an education consultant, a graduate student, and a few professors from related disciplines; some in this emergent collective were close colleagues, whereas others joined via "weak ties" (Granovetter 1973) established from online social networks like Twitter. In concert with this group, we worked a cyclical dialectic of process and product, discussing web annotation as disruptive media practice by publicly practicing web annotation as an act of co-created disruption.

Together, all annotators layered atop the original 5,320 words more than 100 Hypothes.is web annotations; among the many original annotations and threaded replies, we (Kalir and Dean) authored 2 original annotations and 34 replies. This layer of web annotation, as a whole, added more than 6,000 words, creating a laminated and multi-vocal text that was both substantive and experimental, playful and provocative. Yet by creating the conditions for - and in helping to author - this conversation, it is necessary to also recognise how aspects of power were inherent to both the content and process of our effort. We selected the two keywords that guided our initial exchange

and the subsequent responses from contributors. The themes of openness and politics reflected our biases toward content that we deemed timely, of consequence, and inviting of public discourse. We then directed interaction via Hypothes.is, a decision that amplified our proof of concept yet may have inadvertently constrained participation (i.e. requiring internet access and an account with a specific annotation client). Like any cultural technology, the Hypothes.is web annotation platform affords particular behaviors; in the context of our conversation, this tool helped establish ground rules for what counted as mediated dialogue. Such an activity structure instantiated its own mesh of political and power relations that contingently reflected multiple factors, including contributors' interest in and access to our exchange, perceived risks associated with public participation, and our actions.

Many contributions by annotators expressed curiosity, as with **actualham's** question, "What exactly makes the sociality or structure of a space 'open'?". Some annotations incorporated the conventions of social media upvoting, like **BMBOD's standalone "+1."** One annotation included a screenshot of text as a picture embedded in the annotation - **onewheeljoe's reference** to Rheingold's *Net Smart* (2012) when remarking upon social norms in online interaction. And **ndsteinmetz addressed** the tangled relations among power, voice, and authority directly when noting: "How often we presume the author to be the authority. It's important to be open and willing to listen to the ideas of others if we are really seeking expertise." We encourage readers to access and then continue interpreting and further disrupting these conversations in situ via **http://bit.ly/JMPannotation.**

SYNTHESISING AN ANNOTATED CONVERSATION

We hope that the synthesis provided here, as another discursive layer, facilitates continued conversation beyond what may be perceived as a static end-point via publication as a more conventional journal article. We present a series of insights gleaned from this experience about web annotation as an everyday and disruptive media practice. Specifically, we discuss the tenor and tensions of web annotation as disruptive media, as well as qualities of web annotation as performative publishing.

> experienced such "flattening" and disruption more on a personal level.

We recognise that this distributed conversation may in the end be too ethereal or too noisy, testing our ability to subsequently and usefully capture and represent a layered, versioned textual experience as more conventional academic prose.

| *in the end be too ethereal or too noisy, testing our ability to subsequently and usefully capture and represent a layered, versioned textual experience as more conventional academic prose*

> **BMBOD** Dec 7, 2016
> Could we perhaps use tags or groups to functionally sort through the layers of "noise"? Perhaps things like: content critique, meta, grammatical nuances, etc?
>
> > **ndsteinmetz** Jan 6, 2017
> > This is a great suggestion BMBOD, I think finding ways to sort through the layers of "noise" is a critical element of our time in terms of social spaces. There seems to be "noise" and information overload everywhere and it's critical to sort through.

We embrace the emergent and unpredictable quality of web annotation as an opportunity to remark upon and disrupt scholarly communication and knowledge production.

Excerpt 2 by RK from Openness exchange (6 in-line annotations, 7 replies):

So yes, my initial perception of web annotation did associate open with public. It also emphasised "open-ended," a nod to the emergent and unanticipated activities associated with more playful learning. And I also perceived web annotation as a means of checking my tacit authority, as distributing the source and concern of conversation amongst learners and away from my agenda.

| *distributing the source and concern of conversation amongst learners and away from my agenda*

> **BMBOD** Dec 7, 2016
> I think this is such a powerful motivation for using web annotation as a component of peer-review and academic conversations.
>
> > **ndsteinmetz** Jan 6, 2017
> > Yes, not only powerful motivation but critically important to genuine learning environments and opportunities
> >
> > > **silvertwin** Feb 27, 2017
> > > Is this a version of ethnography - in the sense that the ethnographer attempts to reduce her

power, avoid an outsider's agenda - or at least be reflexive about it?

Noting this idealised conception, it's useful to contrast my nascent thinking with reflections on my experience with open web annotation at the conclusion of this course. How did my experience, alongside a cohort of graduate learners, alter my definition of open?

| *How did my experience, alongside a cohort of graduate learners, alter my definition of open?*

onewheeljoe Dec 12, 2016
Great question because it shows how our language evolves as we learn in much the same way we do.

> **remikalir** Dec 23, 2016
> Indeed. When I look back at 2016, particularly through a lens of reflective practice, open is a defining theme. I'm eager to continue wresting with this concept and associated set of practices in the coming year, too.

Briefly, I came to **understand open** as an invitation for reciprocal networking, the ongoing negotiation of power, and as ambiguity.

| *I came to understand open as an invitation for reciprocal networking, the ongoing negotiation of power, and as ambiguity.*

actualham Dec 13, 2016
So much of this resonates after reading Martin Weller's wonderful little post today (and the awesome PPT embedded therein): **http://blog.edtechie.net/openness/the-paradoxes-of-open-scholarship/**

> **remikalir** Dec 23, 2016
> Indeed, there's a lot that resonates and I appreciate his emphasis on paradoxes. The note about building new tools and communities is certainly part of what motivates my use of Hypothesis and involvement with these/our distributed groups of thinkers, readers, and writers.

Open web annotation invited people to connect and work through meaning-making processes (to literally net-work),

| *to literally net-work*

BMBOD Dec 7, 2016
to amplify and honour divergent voices and viewpoints, and to orchestrate shared authorship.

| *orchestrate shared authorship*

WEB ANNOTATION AS DISRUPTIVE MEDIA PRACTICE

Our dialogue suggests that while web annotation is both a traditional and disruptive media practice, there is no consensus about the full meaning and import of such disruption for everyday activities like (online) reading, writing, and learning (see related discussions by Glover, Xu, and Hardaker [2007], Jones [2014], and Schneider, Groza, and Passant [2013]). What, precisely, is being disrupted by web annotation - a text, a point of view, or the conventions of written and scholarly discourse? Regarding power architected by annotation technologies, who benefits, and who may be harmed (e.g. Perton 2016), by such disruption? And under what conditions is this disruptive practice useful, merely superfluous noise, or a harbinger of changes to processes like academic peer review and regular author-reader interaction? The tenor of web annotation as disruptive media is defined in no small measure by attendant tensions about the locus, meaning, and impact of such disruption.

In one respect, the layer of web annotation added to our dialogue aligns well with Broekman and colleagues' (2014) advocacy for a critical and creative disruption of learning that is engendered, in part, by exploring "new and different inflections" (Broekman et al. 2014) of media practice. Among the new and different inflections evident in our laminated discourse were more than 70 distinct questions raised via annotation about topics as diverse as pedagogy, equity, and epistemology, suggesting a collective curiosity and search for shared insight. There were also over a dozen unique tags added by contributors as descriptors of their annotations, such as "institutional critique," "languagematters," and "sticky notes aren't a genre" (a full list is available via **bit.ly/JMPannotationInfo**). Inflections also included perceptive criticism from many contributors about traditional approaches to scholarly inquiry, knowledge production, and authoritative voice. A representative annotation from contributor **amidont noted**:

There is, truly, so much potential in these tools and approaches toward asynchronous, distributed reading and writing. One question I have, already, is how such distributed forms of production-consumption further dissolve notions of textuality and authorship so entrenched within traditional notions and practices of scholarship and empirical research.

A dissipation of "traditional notions and practices" associated with inquiry and peer review is evident, in and of itself, by the fact that we convened an interdisciplinary conversation among higher education professors, K-12 teachers, and education technologists as one attempt at "evolution" in scholarly production (Walker 2016) . We contend this is a notable accomplishment given momentum toward specialization and siloed expertise within the academy (e.g. Jacobs, 2013), as well as longterm and well-worn disconnects between the concerns of K-12 and higher education stakeholders. Moreover, our annotated conversation disrupts the largely transactional - rather than discursive and more equitable - relationship between those who develop tools and media (i.e. technologists) and those who adopt and use technologies, like educators (there are, of course, notable exceptions, from Papert [1980] to Williams-Pierce [2016]).

While imbued with tensions between power and voice, our resultant dialogue troubles assumptions of expertise, discipline, and context associated not only with focal subjects (i.e. openness, politics, media), but also with the formal steps of collective inquiry, collaborative writing, and peer review. In this respect, we join Fitzpatrick (2011) in exploring "the extent to which the means of media production and distribution are undergoing a process of radical democratization in the Web 2.0 era, and a desire to test the limits of that democratization" (16). Our experiment pushed against a boundary of participatory scholarship, whereby a diverse collective of reader-annotators challenged presumptions of authorial expertise, and also collapsed the distance and distinction between producer and consumer. While inspired by the content and process of our multi-authored dialogue, we also believe more robust possibilities for web annotation as disruptive media have yet to be fully realised among and across various academic disciplines, scholarly activities, and everyday media practices.

WEB ANNOTATION AS PERFORMATIVE PUBLISHING

Web annotation is also a promising means for enacting and exploring new registers among the performative aspects of publication. Many intellectual and scholarly activities are performative; whether in practice or metaphor, the performativity of publication appears throughout private and anonymous processes like peer review, as well as the public dissemination and

BMBOD Dec 7, 2016
Are there standards for citing web annotations? How do we acknowledge and credit this shared authorship?

> **SenorG** Dec 22, 2016
> This is such a great question to be proactively thinking about rather than waiting to react when authors sensitive to this concern get upset. I wonder if this is something Jeremy's open group should be considering in their standards...perhaps a consortium of annotation tool platforms could agree on this and make life easy on us all by installing a default citation format that is automated so as to help ensure we are all able to be our best selves.
>
> > **remikalir** Dec 23, 2016
> > I wonder if citing an annotation would be similar to a discussion forum post? I'm out on a limb here, though as someone who works with APA perhaps this **approach** (from Purdue's OWL APA section) would be useful:
> >
> > "Online Forum or Discussion Board Posting
> >
> > Include the title of the message, and the URL of the newsgroup or discussion board. Please note that titles for items in online communities (e.g. blogs, newsgroups, forums) are not italicised. If the author's name is not available, provide the screen name. Place identifiers like post or message numbers, if available, in brackets. If available, provide the URL where the message is archived (e.g. "Message posted to..., archived at...").
> >
> > Frook, B. D. (1999, July 23). New inventions in the cyberworld of toylandia [Msg 25]. Message posted to **http://groups.earthlink.com/forum/messages/00025.html**"
> >
> > ... or something like that
> >
> > > **jeremydean** Jan 3, 2017
> > > This all has more to do with licensing standards than tech standards or citation standards--though I like the idea of an MLA entry on citing web annotations. Different annotation clients have very different licensing standards.
> > >
> > > For example, Genius essentially retains a right to reuse your content however they choose, for their own promotion, profit, whatever.
> > >
> > > In a different way, Hypothes.is has decided to make all public annotations broadly reusable. All public annotations are CC0 which is the **most permissible licensing Creative Commons offers**. I can actually use your content without any attribution, I believe.

Perhaps these were some of the local "standards" that my graduate learners and I collaboratively established

| *collaboratively established*

ndsteinmetz Jan 6, 2017
It is my hope to see this in all learning environments, too often it is pre-established or determined without respect to learners' needs and interests.

through our use of open web annotation.

Excerpt 3 by JD from Politics exchange (4 in-line annotations, 4 replies):

The Hypothes.is project very much originated out of the idea of speaking truth to power. If you look back at **the original Kickstarter campaign** and how our founder Dan Whaley was talking about the project then you can hear this. The idea is there are all these official voices on the web and everyday people need a way to join that conversation. Now this isn't a new idea. It's kind of the originating idea of the web itself, and certainly the idea of the Web 2.0 movement - that we're not just accessing knowledge on the internet, but creating it ourselves. But it's not at all the way the web has evolved in terms of the everyday ability to effectively question authority, both technically and politically.

| *that we're not just accessing knowledge on the internet, but creating it ourselves. But it's not at all the way the web has evolved in terms of the everyday ability to effectively question authority, both technically and politically.*

BMBOD Dec 7, 2016
I think there are particular personal epistemological assumptions tied up in this, that impact not only how we wish web annotation to be used, but how it functionally *can *and will primarily *be *used. If you approach knowledge as something coming from an authority, it is very hard to fathom being able to create it yourself, or talk back to it, even if those platforms exist. Conversely, if you think any opinion is valid, because knowledge is completely subjected as individual "truths" then I think you end up with what we see in a majority of places on the internet that allow discourse... I wonder if, and suspect that, hypothes.is could a powerful tool in shifting personal epistemology - especially where the text creators or "authorities" engage with annotators and the comments they pose...

...forgive me, I bring everything back to personal epistemologies

> **remikalir** Dec 23, 2016
> Can you say a bit more about how your experience with open and/or collaborative web annotation is related to your understanding of personal epistemologies?

debate of scholarship. In this discussion, we suggest web annotation is distinctly performative, expanding possibilities for how publications may be produced, engaged, and transformed, particularly in the realm of open scholarship.

Like improvisation among a group of musicians, our ensemble created and subsequently curated moments of both harmony and dissonance (e.g. Lewis 2000), as a heteroglossic crescendo - authored during our initial dialogue and amplified via annotation and reply - surfaced various forms of text, agency, and materiality (see also Holden, Poggione, and Kupperman [2016], Liu [2014], and Long [2012]). Glimpses of such intricate arrangement appear throughout our dialogue, from SenorG's comment **that began** with the caveat "Allow me to push back a bit here," and which inspired four replies from three other annotators, to **actualham's observation** "I love that H [Hypothes.is] lets us focus on critique without a requirement that we devalue the work - in fact, quite the opposite (we critique what has value and potential and impact and utility)." As this special issue about disruptive media explores the range and resonance of performative publishing, we suggest web annotation both accentuates and helps record a number of distinctive and salient qualities about performance in scholarly production and interaction.

From Gutenberg's printing press to experiments in open peer review (e.g. Fitzpatrick 2011), there is little doubt that processes of publication have been, and will continue to be, influenced by contexts of social and technical interaction. Platforms like Hypothes.is, which afford social and collaborative web annotation, demonstrate the ease with which authors and their audience can create a sociotechnical milieu to share thinking in progress, voice wonder, and rehearse informal dispositions in service of publication. In this respect, web annotation is an unscripted performance, with expressions of agreement, criticism, and curiosity improvised toward unknown outcomes and meanings. After we posted our initial exchange, and posited our formative thoughts about openness and politics, we could not have anticipated - much less controlled - who would join as reader or conversant, what they would contribute as an annotator, and how we would subsequently react.

Such participatory contingency reiterates how the social context instantiated by web annotation is not free of conflict, with inevitable tension generative

of hybrid discourses that are cyclically produced, interpreted, and interrupted. While any published text is the result of a temporally-bound process, the iterative affordances of web annotation alter the temporal fluidity of textual production, revision, and publication. Ensemble interaction sustained by web annotation remains temporally fluid for greater periods of time; the shifting cadences of fluctuating text are less stable yet more visible, and the tensions and tradeoffs of revision easily discerned. Similar to the acts of a play and the movements of an orchestral score, an annotated text unfurls given activity stretched over time (e.g. Hollett and Kalir 2017), defined by bursts of activity, welcome intermission, and renewed engagement. Furthermore, web annotation also affords curation, creating a static but unstable record of this emergent and dynamic performance, accenting via hypertext particular ideas and moments from a malleable document.

A FINAL REMARK

As one means of conclusion (for we genuinely hope that conversation continues, and that this article does not represent completion), we offer a critical reflection about our initial exchange and subsequent annotation conversation. We anticipated, given the sociotechnical affordances of the Hypothes.is platform and our prior experiences designing learning opportunities via collaborative web annotation, that discourse about provocative content (such as openness and politics) would elicit substantive response from readers-as-annotators. Yet as a manufactured effort for this special issue, it is feasible - and fair - to suggest that this dialogue was a contrived experiment. While this exercise had an unknown outcome, it also favored predictable participation. At the same time, even given such expectations, the radical openness of the project nonetheless made the authors productively uncomfortable at times. Such a deliberatively performative stance toward disruption highlights a tension between artifice and authenticity. There are, for example, established academic communities of practice that regularly use open web annotation to accomplish their goals (e.g. Revkin 2016; Udell 2017). As a point of contrast to our dialogue, we suggest scholarship also examine how the conventional and disruptive media practices afforded by web annotation have already been adopted and adapted by established academic and interest-driven groups.

BMBOD Jan 7, 2017
I wrote **this blog post** and **this post** in early December, and it sort of speaks to what I was saying here.I'll try to write another blog post related directly to personal epistemology and open annotation when my cognitive function is a little higher than it is tonight, and post a link over here.

BMBOD Jan 18, 2017
New blog post. Not sure if I did a better job saying more, or just rambled on more of the same... I often get caught up in what I already think and forget to say things out loud; so please tell me if I need to say more, more

If anything we may have been duped into thinking everything is more transparent than it is. **Siva Vaidyanathan's The Googlization of Everything** was eye-opening for me when it came out in terms of thinking through the tension between the internet as the democratization of information and the internet as yet another, perhaps even more insidious, manifestation of the inextricable relationship between knowledge and power.

| *the internet as the democratization of information and the internet as yet another, perhaps even more insidious, manifestation of the inextricable relationship between knowledge and power.*

actualham Dec 14, 2016
Yes. This.
And it only has gotten worse since.

But the primary concern of the Kickstarter campaign is actually the problem of truth itself in the internet era. As Dan says in the video, "Hypothes.is grew out of a frustration with the difficulty of knowing what's credible within a constant firehose of often conflicting information." If folks were worried about the uncertain nature of truth online five years ago, it seems to have played an exceptionally terrifying role in the 2016 US presidential campaign. And as Dan argues rightly, bad information leads to bad decisions. We need means of verifying information

| *verifying information*

actualham Dec 14, 2016
Honestly, I am flummoxed about how to respond to the fake news/propaganda thing. Notions of "truth" and "credibility" and "verifiability" are so complicated, and I don't want to be forced by

the terms of a fucked up debate to rally around reductive ideas that some things are true and some are false. And then again, I don't want to advocate for an anything-goes approach that makes room for climate- and holocaust-deniers. I am an active user of Snopes. But how do we allow for the richness and complexity of diverse perspectives and non-dominant narratives, while resisting the emerging leftist role of "truth police?" I think H might allow us to do the kind of discursive work-- dialogic work-- that helps here. I don't like to think about that work as fact-checking as much as the critical exposure of epistemologies. We are all biased. Anyone else uncomfortable with the idea that if we just science enough (or whatever) we can get to some kind of pure, irrefutable truth? How could that end up hurting the causes we are trying to advance?

> **BMBOD** Jan 7, 2017
> This sentence, so much this sentence " Anyone else uncomfortable with the idea that if we just *science *enough (or whatever) we can get to some kind of pure, irrefutable truth?" I'm not only uncomfortable, but damn sick of that idea.

outside of the information source itself. The "hypothesis" of Hypothes.is is that web annotation will power a crowd-sourced system of fact- and bias-checking

| *power a crowd-sourced system of fact- and bias-checking*

BMBOD Dec 7, 2016
in the same line of thought as with choral explanations?

that acts as a corrective for bad information and propaganda.

In the introduction to our original dialogue we remarked, "One challenge is whether - or how - this conversation becomes generative of traditional scholarship, such as a more linear, peer-reviewed article." Atop this wondering, contributor amidont layered an annotation which stated in part: "Flattened hierarchies, especially, threaten the institutionalised power structures which have tightly controlled the design, review, and dissemination of scholarship and research." It is our hope that this experiment-turned-article, part collaboratively authored dialogue and part post-hoc synthesis, models and begins to theorise new and disruptive media practices for research design, peer review, and scholarly communication.

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"the internet as the democratization of information and the internet as yet another, perhaps even more insidious, manifestation of the inextricable relationship between knowledge and power."

Journal of Media Practice

UNIVERCITY: IMAGES OF SUCESS AND STRUCTURES OF RISK

Journal of Media Practice

UNIVERCITY: IMAGES OF SUCCESS AND STRUCTURES OF RISK.

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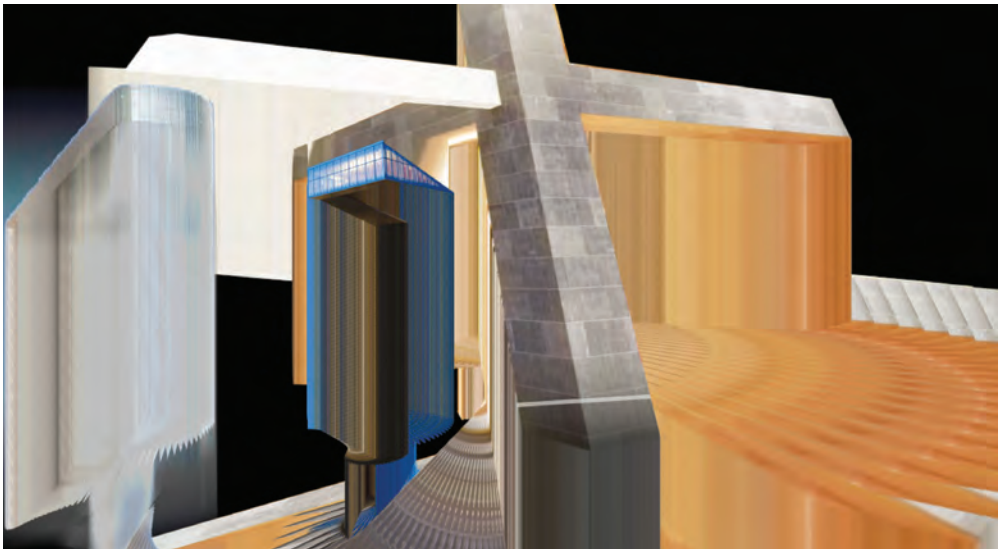
Abstract: The project *UniverCity* poses one key question: *How can a representation that determines each element with absolute precision represent a space which, according to some definitions, is intended to contain absolute uncertainty?* This research project takes various forms: a (more-or-less) conventional academic paper, a series of blog posts about CGI renderings of new universities or university buildings, a series of visual elements, and a web forum[1]. This project is conceived and produced in the understanding that it will function as an *element of construction* in both a real and an imaginary new university building. Each different form is intended as an experiment with the literal meaning of this idea. Each is intended to possess the potential to be architectural, maybe sculptural - something like a brick, a block, an I-beam – part of an existing or future structure, yet able to be reclaimed, recycled, or recombined in structures produced by others.

Keywords:
>>>>>>>>>>>>>>**Architecture**>>>>>>>>>>>>>>
Photography>>>>>>>>>>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>>>>>>>**Digital**>>>>>>>>>
>>>>>>>>>>>**Rendering**>>>>>>>>>>>>>>>>>>>
>>>>**Imaging**>>>>>>>>>>>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>>>>>>>>>>>>**Economics**

1 The web form UniverCity is available at http://journal.disruptivemedia.org.uk/forum/index.php



(Image: UniForm 1, the author, 2017)

REPRESENTING THE FUTURE UNIVERSITY

It is impossible to separate the digital representation of architectural space from notions of control. Pelletier and Pérez-Gómez claim that 'architectural conception and realization usually assume a one-to-one correspondence between the represented idea and the final building. Absolute control is essential in our technological world' (Gómez and Pelletier 1997, 3). In previous papers, I have written about how computer generated (CGI) images of future buildings co-opt tropes of photographic representation – excess of detail, compositional spontaneity, and synthesised or collaged traces of future events – in order to sell commercial and residential space 'off plan' to investors seeking as much certainty as a representation can provide (Brown 2013). This is problematic in the field of commercial real estate, yet possibly even more so when attempting to visualise *universities* yet to be built. It could be argued that a space for the production of knowledge must be unrepresentable – a location in which something intangible and unpredictable is intended to emerge via a process by which groups of human (and nonhuman) agents, from students to academics and technologies, engage in processes of collective exploration and/or structured disagreement.

> Though I might call on various constructivist or radical pedagogical traditions to support this statement – for example Ron Barnett's description of the critical role of the university in a 'rational … (and) self-transforming society,' (Barnett 1997, 7), a process of transformation which is by nature indefinite – a key paradox arises when confronted with digital architectural renderings of university architecture, inhabited by what James Bridle terms 'render ghosts', collaged or computer-generated images of students, academics and (very rarely) support staff (Bridle 2013). One could claim that such images of human forms are intended to represent subjects engaged in the dreaming or production of economic, cultural, historical, technological or political realities, but also possibly involved in the reimaging of such categories, in accord with Barnett's notion of critical societal- and self-transformation. What kinds of speculation on their history or future might be taking place? It might be that some of them are engaged in consideration of the critical and political role of images: a perverse and provocatively reflexive proposition.

Bill Readings, in *The University in Ruins*, describes the university as a space irreducible to various forms of representation, from PowerPoint or spreadsheets to descriptions of past, present and future realities to potential investors and funders in meetings, corridor conversations, or social situations (Readings 1996). However, the assault of what Readings identifies as bureaucratisation and a culture of 'excellence', constructs the modern university as a ruin of a previous form, one in which the maintenance of processes of speculative enquiry was a core ethos:

> It is imperative to accept that the University cannot be understood as the natural or historically necessary receptacle for such activities, that we need to recognise the University as a ruined institution, one that has lost its historical raison d'etre. At the same time, the University has, in its modern form, shared modernity's paradoxical attraction to the idea of the ruin, which means that considerable vigilance is required in disentangling this ruined status from a tradition of metaphysics that seeks to re-unify those ruins, either practically or aesthetically (Readings 1996, 19).

Thinkers in many fields, including philosophy, pedagogical theory, and indeed architecture, have challenged the containment of knowledge production and exchange within built structures, which mirror institutional and political formations (Hickey-Moody, Savage, and Windle 2010). However, in identifying the university as a place in which speculative or critical activities are deemed proper, Readings' analogy of the ruin poses key questions regarding the perfected digital rendering of the institution: is the gleaming CGI structure in fact a representation of a ruin of the university itself? The rendering could certainly be said to represent an example of the aestheticising force of the metaphysics to which Readings refers. In its very perfection, the rendering can only represent an imperfect state of indeterminacy.

Pelletier and Pérez-Gómez's longitudinal field study of architectural projections explores how the domain of projection is far from *value free*, indeed, it is fiercely contested. Taking a cue from their work, examination of digital images of future universities – as a quite specific (not to say specialist) subset – reveals that these representations precisely attempt to project ideas related to both forms of knowledge, and methods of knowledge production – which ordinarily include, amongst other methods, disagreement, opposition, friction, and indeterminacy. Despite a plethora of attempts to render in a predictive way spaces of indeterminacy, interdisciplinary mixing, free social association, or innovative turmoil – some of which are catalogued on my web forum *UniverCity* (Brown 2016) – no representational technologies can be considered entirely transparent or value free, as they are deployed in the service of a spectrum of ideological positions. Such technologies are universally rolled out in an attempt to seize control of the future – epistemologically, ideologically and financially. That for Pelletier and Pérez-Gómez the mechanism of representation is 'value laden' should come as no surprise to anyone interested in critical process, such as Barnett. Significantly for Benjamin, in 'The Author as Producer', production of the means of production is itself the site of struggle (Benjamin 1935).

My research project for the disrupted Journal of Media Practice, has included the establishment of a web forum, which takes the form of a semi-parodic version of *SkyscraperCity*, but solely for images of universities, as well as for critical perspectives and interjections on academic architecture. The online community SkyscraperCity was initially founded by Economist Jan Kleerks in order to share and solicit comment on urban development in Rotterdam. Since its inception in 2002 it has grown into what arguably is the largest online bulletin board in the world, with close to a million members. Devoted to the global sharing of images of architectural megaprojects in proposal and development, the extent of SkyscraperCity's membership parallels the content it hosts: discussions on scale, cost, and expense, but also on aesthetics, and occasionally on the social and political impact of the architecture the forum frames.

As a pipeline that funnels image to audience, SkyscraperCity's simple structure and intention has allowed for the massive accumulation of a bank of architectural images and commentary, a repository of images of the unbuilt, the built, and reactions to both. As John Gravois remarks, comments are usually 'variations on that most human of utterances, "Wow". On SkyscraperCity, every forthcoming apartment complex, luxury hotel, and shopping emporium - indeed, virtually every tower crane in the developing world - seems to have a cheering section' (Gravois 2010).

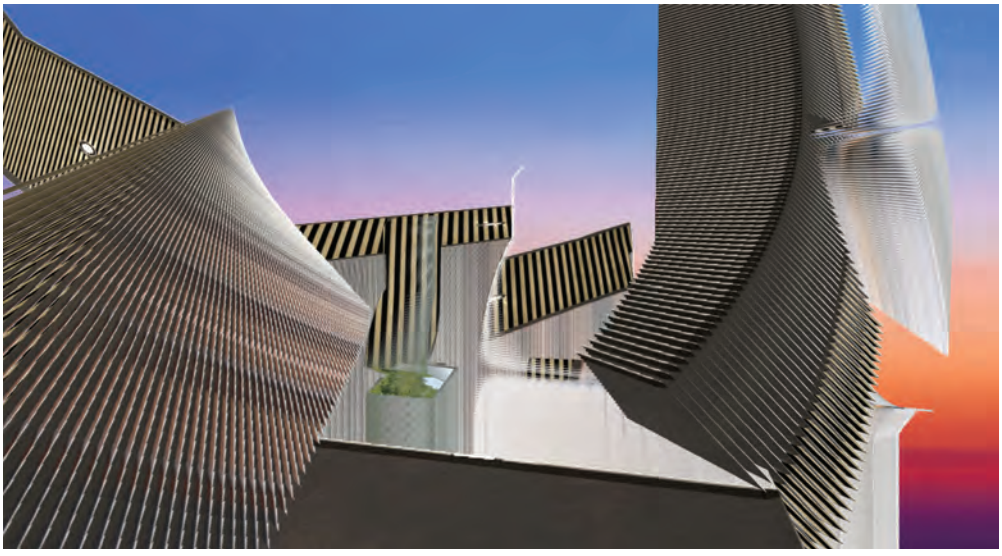
Amongst images of unbuilt towerblocks and city districts, the occasional university development can be found, subject to the same kind of critique as other featured projects: how big is it? How expensive? And, of course, 'wow' (though occasionally more critical comments are volunteered). If it could be argued that part of the purpose of the contemporary university is to produce buildings, then for me it seemed like a good idea to juxtapose this aspect of academic work – that which is directed towards the sustainability of the institution, growth or the production of capital – to the kind of labour in which I was engaged at ground level: that of research and pedagogy. The various fora for evaluation of academic research outputs, from the exchange of spreadsheets in preparation in advance of the REF, to the showcasing of staff successes in the context of school or staff meetings, seem to be similarly staged to produce or elicit various kinds of 'wow.' At least in SkyscraperCity, a 'wow' is considered appropriate, and not a debasement of some higher form of critique. But ultimately a wow is a wow: it is a qualitative judgement. An accumulation of such 'wows' could be considered quantitative data.

The rendering or flythrough gives the student, academic or investor the vertiginous experience of standing on the 25th floor of a new university block, gazing down on the campus beneath. As academics, we write and work between thrill and despair, like gamblers, or speculators. What can the image persuade us to do, by the push of fear or the pull of hope?

At this point in time, as I join one institution (a university) after leaving another (an FE/adult/workers' education institution, in which my role involved the production of future undergraduates), at a time of rapid and unpredictable change in both the education sector and society in general, it is very necessary for me to ask this question. Tasked with assisting in the emergence of agents both critical and speculative (in relation to an aggressive market) in my previous educational role, I found that in the advice I was giving to students, I was increasingly working with ideas of affect, spectacle and 'dreamwork,' to use Mark Fisher's phrase (Fisher 2009). For Fisher, one has to acknowledge a number of inconsistent ideas at the same time in order to make sense of a rapidly changing, apparently diversifying, yet increasingly bureaucratic and homogenised environment – a condition which, like Readings, he considers as characteristic of institutional and social structures under late capitalism (Fisher 2013, 60). The effort to overcome this problem of inconsistency involves 'dreaming' that such problems are solved, as if the only tool capable of overcoming such cognitive dissonance is the unconscious (Fisher 2013, 61). Here, Fisher echoes Stuart Hall's concept of *Dreamwork*, which Hall identifies as a key function of colonial societies (for Hall specifically the UK) (Hall 1978). For Hall 'dreamwork' expresses a form of 'collective forgetting' in relation to inequalities of power, colonial histories and economic and political networks. It could be claimed that the network, as it is currently produced and reproduced, encompasses specific technologies the purpose of which is to elide 'difficult' relationships of production: colonialist for Hall, but ostensibly broader. In my experience, I found myself in the double bind of encouraging critical acuity in relation to image reception and production on the part of the students on the one hand, yet on the other hand, at the point of imagining the students' possible future, being utterly beholden to images of gleaming campuses, high-production value websites, and representations of academic life which seemed in every sense simulacral. Academic institutions appeared to be morphing into

a global University as dreamed by Baudrillard – and like Baudrillard's Disneyland, these heterotopic theme parks seemed to exist to support the illusion that what is outside is unreal – not by setting forth a manifest unreality, but by collectively representing the unreal production of more reality, all the time, all together, at increasing speed (Baudrillard 1987).

It is a curious kind of economic crisis that, as it produces so much debt, gives rise to so many buildings, and such phenomenally accelerated *production*. In turn, it is a curious kind of architecture that gives rise to so many images of itself – before, during and after the building has been completed. Derrida, in his text from 1983 'The University in the Eyes of its Pupils,' explores what the university *sees* (Derrida 1983). Here, after Fisher, the question is what does it dream, now that dreaming has the status of a means of production?



(Image 2: UniForm 2, the author, 2017)

PROBLEM 1: UNDER_MINE

Here's one of my dreams: I am trying to imagine that by the very fact of my labour in writing this paper/posting my content online, a digital building will begin to become visible – a representation of a space yet to be constructed. As I write, the institution that employs me is in the process of commissioning a new facility for the Department of Arts and Creative Industries, within which I work to produce new knowledge. This work includes efforts to empower existing but previously unrepresented knowledges, including the ideas, positions, and shared/communal knowledges of undergraduates, postgraduates and academics, and advances itself through acknowledgement of the history and context of the creative subject at all levels. To enable such empowerment, an upgrade of facilities is necessary and welcome. Eventually, if enough assent and political will is marshalled by the institution, this digital building will become a physical artefact – construction will occur, foundations will be laid, and a structure will emerge, replacing other structures which occupy the north-western edge of the LSBU campus. In trying to understand the link between my writing and our building as causal, to find a way to describe my very actions now (fingers hitting the keys, the fabulation of sentences from thought, the work undertaken to imagine the responses of a reader, or respond to those of a reviewer) I can use various structures to map the connections between here/now and there/then. If I so choose, I can draw on economic and bureaucratic functions, for example: Fisher identifies the culture of auditing (class inspections, or research assessment and evaluation) as very much part of this moment, and representative of a kind of 'glitch' which implies that some degree of resistance to

bureaucracy and absolute subjection to its imperatives (a condition that is internalised to some degree by anyone crossing the threshold of the institution) can be reconciled seamlessly – this dreamwork is part of the function of the institution at this moment (Fisher 2013, 54-55).

It should be said here that I am not writing against the spreadsheet, nor am I making a simplistic opposition between a technologically enabled bureaucracy and a glorious condition – past or future – of liberated academic production (in olive groves, factory canteens, flexispaces and the like). However, considering the spreadsheet as an intervention between writing/thinking and building means I can (maybe creatively) describe the whole process as linked, causal, connected, and machinic. It could also be that the intervention of the spreadsheet, the index by which my production is measured, has become perceptible as a means by which space is produced.

Following this argument, it could be said that, as I write *now* (with acknowledgements to Derrida), on one level I am working to produce capital, which down the line could be deployed in the service of the production of space. I want to imagine – or dream – a state in which my keystrokes are in a very real sense architectural. However, it is not the quality of the facilities but how they will come to be *occupied* which will determine the nature of the knowledge produced. Such occupation is difficult to represent – CGI renderings of universities are packed with CGI students, their shadows, images or outlines, but struggle to represent intangibles such as discourse, association, or agonistic processes. What I have chosen to problematise in this project is not what is necessary, as much as it is the representation of what is perceived to be necessary. The fact that images are involved – as well as the way in which they are deployed - matters to me as someone who teaches students to be reflective and critical producers, consumers and manipulators of images.

...AND PHOTOGRAPHY?

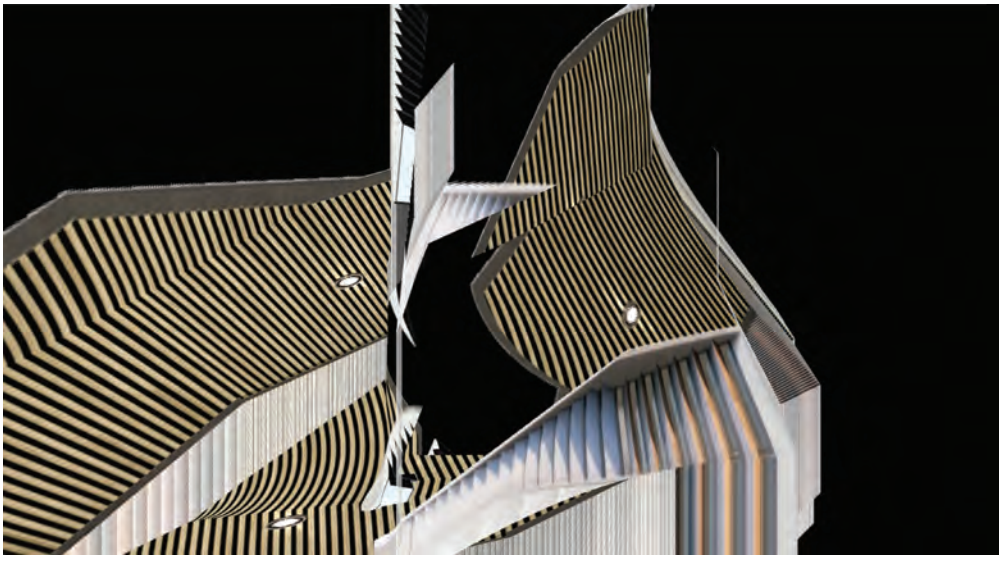
Within the University, as much as in the global real estate market, it appears that the work of construction is secured against measures of confidence and calculations of risk, some element of which will (for sure) be factored against my small contribution to the research output of the University. It could be argued that my ability to generate capital is predicated upon my ability to produce confidence. The existence of such bureaucratic structures to which I (and Fisher) have referred, allow me to suggest, as I have argued earlier, that there could exist an indexical, causal link between every word I commit to file, and the production of a physical space. My labour is measurable via machinic processes, and as such it begins to resemble photography – in the sense of what Flusser intends when he claims that 'technical images are the indirect products of scientific texts' (Flusser 2001). The relationship between texts, images and production is interlinked and complex due to the intervention – and the idea – of mechanisation.

Writing from within the field of photography, the index and the trace both interest me: I have written before about how the digital image of a building in advance of its construction reverses the causal chain upon which indexicality depends: the digital architectural rendering precedes the fact (the building, the space), rather than tracing an image of a pre-existent reality. Beyond this, the rendering purports to represent space in a way that is arguably causal, quantifiable and measurable, and not merely projective, due to the agency of information technology: convergent technologies increasingly bring methods of visualisation, structural calculations, and costing together on the same platform (Brown 2013). The work that goes in to making the rendering realistic, arguably contributes to its becoming real. It is likewise possible to argue that the act of writing – this file, this paper, this project – is similarly linked (via a reverse causal chain) to such developments thanks in part to the kinds of bureaucratic monitoring of academic labour critiqued by Fisher, Readings and others, which could be argued to be equally subject to the effects of technological convergence (Fisher 2009, 40; Rolfe 2013; Readings

1997). The production of academic output is part of a network which produces buildings: first digital models, then images, then bricks and mortar. I wish to suggest that within such a network, it becomes problematic to identify an order of succession in the causal chain – yet this problem is a productive one.

These issues of convergence and causality intrigue me at an epistemological level. Properly functioning, the university could be described as one of many mechanisms for the production of realities. To consider the university in the abstract is to imagine or project the necessary mechanisms for such production. Images of universities always already attempt to predetermine a deferred reality, or a hope or dream for new realities as yet unthought, unproduced, or undreamt. Whether digital or traditionally photographic, the visual image of the university can only ever be an abstraction – but as Lefebvre has argued, the work of abstraction can also be considered a form of violence (as quoted in Neary and Amsler 2012) – the friction-free user-navigable flythrough of the digital campus-to-be, represents not only a metaphor for immediacy, efficiency and futurity, but in some cases represents the removal of resistance. I would argue that images of buildings are representations of the spaces of future collectivities – literally in some cases if we include the aforementioned crowds of CGI students or 'render ghosts'.

How, where and why is reality produced, and can its means of production be represented in the form of an image? A close and critical examination of images of spaces intended for the production of future realities can help address this question, or at least illustrate the complexity of the problem. Apart from the obvious fact that the events these images of spaces depict, occur in a possible future, it is possible to trace a causal mechanism linking the image to the thing represented. The fact that time appears to run backwards is not unusual at all, when placed in the context of contemporary economics. Debt, according to Betancourt, represents capital secured against future labour (2010). Debt can be generated against a future building as much as against an already extant tangible, physical asset.



(Image 3: UniForm 2, the author, 2017)

PROBLEM 2: FINANCE

The advent of what Michael Betancourt terms 'digital capitalism' reconfigures widely accepted understandings of causality (2010). Describing a 'shift … from a physically productive economy to one based on semiotic manipulation,' Betancourt describes

how value systems based on labour, physical processes, limiting factors and scarcity, have been superseded by circumstances in which present wealth depends on future events: capital is generated via 'the extension of credit: the creation of liens against future productivity encapsulated in the iteration and exchange of immaterial 'commodities' within the marketplace' (Betancourt 2010). In the realm of higher education, capital in the form of 'title to future labour', manifests itself not only in the increasing role of finance – bonds issued by universities, students accumulating debt in the hope of future prosperity – but also in the efficacy of digital representations to undertake acts of semiotic manipulation in order to promote the University to students, political agencies and investors (Betancourt 2010). The representation, both in the form of the spreadsheet and the architectural rendering, becomes implicated in the ability of the institution to sustain itself in the kind of economic and social system described by theorists such as Betancourt. Images, spreadsheets and financial products, amongst other things, all become sites of contestation, in an ongoing discussion of what is to be.

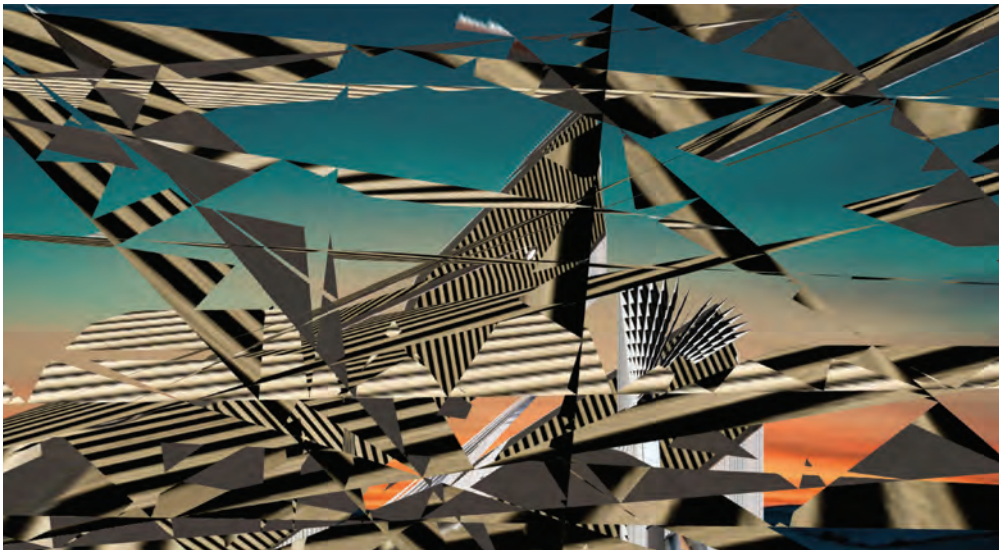
Using the spreadsheet, amongst other technologies and mechanisms, academic research outcomes (such as this one) are quantified and given a value in relation to politically determined performance indicators. Via the rendering, a calculation of intellectual capital (scope, ambition, contribution to new knowledge) is converted into a visualisation of a possible future for the institution. Via the rendering, allies are recruited and political will is generated which increase the possibility that the building will become 'real.' Gillian Rose and Claire Melhuish, in their rich and thorough study of the affective role of digital renderings in the development of Doha, in Qatar, remark on how the rendering serves as an agent with the ability to recruit large numbers of allies from the technical, financial and political spheres, supervening the expert knowledge needed to interpret architects' drawings or data.

> At one level, it was vital for the architects to produce effective imagery to communicate with the client body, because it involved a hierarchy of different people, not all of whom could understand architectural drawings well. They therefore relied upon 3D images to generate design decisions, sign-offs of consecutive work stages, and payment of fees. But at another level, images had to be 'affective', to mobilise belief in the project, not just as another real estate development, but as a flagship for distinct ideas of Qatari culture and heritage. As a Msheireb marketing manager pointed out, the *project required an enormous amount of political will and commitment*. [my italics] (Melhuish, Degeen and Rose 2013, 10).

The recruitment of allies and the generation of political will – roles played by an image possessed of agency – are mobilised to produce a future. The agency of the CGI image manifests itself as a part of what Thomas Hughes describes as a 'seamless web' – a network of social and economic factors which contribute to the status of technology as social agent (Hughes 1983). If there is no seamless web, there can be no technology, from which it can be implied that the other elements of the web (i.e. financial, political) can be read off the surface of the image itself by both observing their presence or absence. The image's style, form, or aesthetic are not separable from the context of its production. And, I would argue, images take part in exactly the kind of 'dreamwork' that Fisher describes as necessary to reconcile the many inconsistencies presented to those who experience various journeys through the institution. The renderings on which I choose to focus can be analysed for signs of the work involved in their own production: they make this work visible, under certain critical viewing conditions: such conditions also reveal key mechanisms which lead to the concealment and elision of labour of certain kinds.

In Betancourt's model, the digital functions as an enabler of the 'financialisation of everything,' by fostering illusions of 'accumulation without production' and infinitude, amongst other by-products of semiotic manipulation (Betancourt, 2010). There

is a particular stylistic feel to this digital moment, not just in terms of the images the digital produces – which seem to reproduce and reify metaphors of weightlessness, friction-free movement, and liberated geometries – but also in its writing. The digital demands that we write about the digital: it produces writing about itself – not merely due to the imperative to tackle what is seen as a contemporary moment or crisis, but because the mechanisms of critical production (i.e. research activity, academic labour, publication, visualisations) are now mediated by practices and technologies which suspend our realities somewhere between present and future. The 'digital revolution' and the 'financialisation of everything', can be seen as two elements of one cultural moment: what some commentators argue to be the apotheosis of the very forms of colonialism that can be found at the outset of the project that brings into being the modern University as institution and idea (Foucault 1966; Ghosh 2016). Echoing Hall, the future itself has been colonised by the digital: via the popular uptake of infrastructures, the very purpose of which is to create or pre-empt futures (pun intended) (Hall 1978). In this moment, debt as financial instrument, as acknowledgment, as influence, or as reference, all meld as parts of a contiguous field.



(Image 4: UniForm 2, the author, 2017)

PROBLEM 3: KNOWLEDGE AND ITS OTHERS

Rose & Melhuish, exploring the affective role of CGI images in the context of the redevelopment of Doha, write:

> CGIs may be seen not simply as representations, but as inscriptions, or crafted objects, which have affect and agency in the production of architecture and design. This agency derives from a process of making which engages many different actors and a wide range of technical and artistic expertise, in a complex network of distributed craft practice, and intensive interaction and negotiation. They are then, affective and effective inscriptions which result in the construction of facts (Melhuish, Degeen and Rose 2013).

Creating CGI universities could be described as the construction of facts about the future location of the production of facts. However, a university is, of course, much more than this, and facts are very curious beings – after Latour, facts seem to exist to be worshipped: their fact-ish status depends upon their ability to generate faithlike adoration (Latour 2009). Even in the case of facts, the degree of agency they can muster,

depends upon the context and manner in which they are deployed. In a well-argued defence of the role of critical practice within academia, Ron Barnett writes:

> …what counts as knowledge is more open, being more subject to definition by others. …Academics have to become practising epistemologists, but in a radical sense. They have to go on continually legitimising themselves. They have to demonstrate that their definitions of knowledge matter. They cannot demonstrate that their definitions of knowledge are the only true way; there are too many other claimants now. … they demonstrate their competence in metaknowledge, that they really know about knowledge. …The academics give us plausible stories about the stories (Barnett 1997, 151).

Such a concept of the university as a place for debate, rather than a factory for facts, can be found at its origin. In *Mochlos*, Derrida returns to Kant's 1798 text, the *Conflict of the Faculties* (in Derrida 2004). Predating the establishment of the fully-fledged Enlightenment institution, Derrida describes how Kant's writing-in-advance-of-the-fact sets out a vision of an ideal university constitution characterised by a 'division of labour' between instrumentalist (state-serving) faculties (law, medicine, theology) and philosophy. The latter is able to articulate problems in order to ask difficult questions about truth itself, and by so doing temper the former, which have tendencies to absolutism due to their institutional relationship to the will of the State. In such an ideal university institution, reality is produced within a predetermined divisional structure. Yet the university itself is founded as a state institution, and exists to moderate, modify and produce knowledge for certain key enlightenment purposes – notably the expansion of technology and its deployment, which, Derrida writes, are for Kant necessarily tempered by notions of reason and democratic justice. Progress is a given. It is this enlightenment rationale that Derrida calls into question, both because it confers status upon itself and because it is based on a core irrationality. Derrida demands that intellectual and critical enquiry should always critique the institutional basis for its production:

> We argue or acknowledge that an institutional concept is at play, a type of contract signed, *an image of the ideal seminar constructed* (my italics), a *socius* implied, repeated or displaced, invented, transformed, menaced or destroyed. An institution – this is not merely a few walls or some outer structures surrounding, protecting, guaranteeing or restricting the freedom of our work; it is also and already the structure of our interpretation (Derrida 2004).

Any institution (recalling Berger and Luckman's use of this term in *The Social Construction of Reality* (Berger and Luckman 1966)), is a social formation or an idea of a social formation before it occupies a building. The building is an index, or in Derrida's terms a 'theatre': 'a representation by delegation and a theatrical representation' of the site of the production of knowledge (2004).

The university, in both its built and ideal state, stages the production of knowledge: this theatrical role underscores its very origin. It is not the entire site for the production of knowledge, but it places the responsibility on critical thinkers to continually rethink the means of its own production; the institutional contexts (in the broadest sense) that give rise to the possibility of knowledge production. In this respect, any social representation which associates knowledge and its production with such a site in a non-theatrical way, is not a true representation of a university at all, at least in the sense that Kant or Derrida would have it. How can a representation produced to determine a future depict the university's productive conflict, or in other terms, its processes of formation, rather than its form?

Henri Giroux's concept of public pedagogy represents one contemporary perspective from which to tackle the challenges and possibilities of the production of knowledge through, outside of, and within the University. Giroux's ideas oppose dispersed, extra-institutional processes of knowledge production and acquisition in a heavily mediated

society against institutional structures, as well as activist pedagogies and means of knowledge transmission (Giroux 2004). For Giroux, the dispersed university already exists, only it exists via dominant and mediated social formations (under the umbrella term 'culture'), which have sufficient powers to potentially overwhelm any critical challenge. Dominant or emerging formations of power have already produced the 'institution without walls' – in the form of certain forms of popular media, online fora, and the market-led disruption of established pedagogical practices, for example. Though the Occupy movement and its educational activities stand for Giroux as one example of the kinds of progressive and democratic possibilities enabled by an escape from architecture, other extra-mural practices exist which reinforce dominant or (increasingly) libertarian strands of practice: it is not architecture itself that makes the difference. For Giroux, power has already dreamed, thought and produced the anti-university.

In relation to architecture, forms of flexibility, mobility and dispersion such as those deployed by activist pedagogies, represent an attempt to recapture the means of the production of knowledge through occupation, as opposed to architectural construction. Giroux posits that collective knowledge creation in everyday action, and everyday space, is not in itself a radical phenomenon. Architectural production itself can construct spaces which position themselves outside the free-flowing, chaotic, accelerated world of powerful public pedagogies. Here, Michel de Certeau, maybe Bourdieu, and certainly Lefebvre, are similarly useful in articulating both the idea of the public/social construction of knowledge in everyday life from the perspective of the end-user, and the philosophical ramifications of such an idea for institutional forms of knowledge production within society at large (De Certeau 1984; Bourdieu 1984; Lefebvre 1991). In this light, mapping any kind of opposition between 'architectural' and 'extra-architectural' sites of learning/knowledge production, is problematised: architectural structures are not necessarily 'conservative' and neither is extra-mural pedagogy always 'progressive.'

Knowledge production overflows the university as institution both in the sense of socially determined /delimited practice and of location/place. If Kant sets out the historical machinic/industrial origins of the establishment of a formalised institution for the production of knowledge, for Giroux, forms of activist knowledge production and sharing represent a challenge not only to institutions but to a culture of knowledge production and sharing which is already dispersed, and which a commodified, spectacular architecture is powerless to challenge in and of itself.

On the subject of *foundations*, Derrida writes:

> If there can be no pure concept of the university, if, within the university, there can be no pure or purely rational concept of the university, this — to speak somewhat elliptically, given the hour, and before the doors are shut or the meeting dismissed — is due very simply to the fact that the university is founded. An event of foundation can never be comprehended merely within the logic that it founds. The foundation of a law is not a juridical event. The origin of the principle of reason, which is also implicated in the origin of the university, is not rational. The foundation of a university institution is not a university event (Derrida 2004).

For Derrida, then, the CGI image of the university must be something very different from the university itself, and functions as an act of foundation, not a university event. It is a trace of the university as seen from the outside, intended to signify something unsignifiable – something continually undertaking a process of self-definition.

CHALLENGE: THE DE-ARCHITECTURE OF ANTIUNIVERSITIES

In order to field-test these ideas, we might look to structures or associations that cannot be represented using CGI technologies. The recent work of the revived *Antiuniversity of London*, frees itself from architectural constraint, and thus escapes the reach of totalising

imagery. Geographically dispersed, crowdsourced, management-free and fee-free, the idea of the Antiuniversity commissioning a building is incongruous. The Antiuniversity is intended to emerge from the lived experience of an empowered and critical public.

Certain similar ventures are able to achieve productive momentum by repurposing the existing spaces of institutions themselves. The University of Lincoln's project *Student as Producer*, initiated by Mike Neary and Sarah Amsler (2012) and rolled out campus-wide, responded to changes in government funding which privileged research over teaching by redefining students as not passive consumers, but active researchers, agents in the production of knowledge. The project demanded that 'academics … design into their curriculum … student research and research-like activity at all levels of undergraduate programmes, for the production of new knowledge and not simply as a pedagogical device' (Neary and Amsler 2012, 122). Claiming that 'the modern university is fundamentally dysfunctional, with its two core activities – research and teaching – working against each other,' the project explicitly challenges the 'commodification of intellectual and social work' (Neary and Amsler 2012, 122). Deploying the language and ideas of critical pedagogy and social constructivism, the project represented an experiment in what was possible if such ideas were taken at their word. In their own words, the project has involved 'the development of critical pedagogies in existing educational spaces and situations, the building of cultural resistance to the logic of capital in academic institutions' (Neary and Amsler 2012).

Taking a cue from the Occupy movement, as does Giroux, the *Student as Producer* project occupies the space of the existing university – and in this sense is unrepresentable. Such a project can have no architecture, no totalising vision. In this light CGI architecture can only produce digital analogues of sites that have the potential to be occupied in the future. Some sites already are occupied, if we take into consideration the recent wave of rent strikes protesting against the commodification of student accommodation (Ratcliffe 2016). Such events admit knowledges into the institution which were formerly considered to be improper – issues of labour, finance and debt are not customarily supposed to impinge on academic debate or seminar time. However, just as of the principal conceptual driving forces of *Student as Producer* is a resistance to what Lefebvre defines as the violence of abstraction, not to have this discussion – or to assume that it has been brought to a conclusion – can be said to represent a form of this violence (Neary and Amsler 2012, 108). Across a range of writings about academia and its discontents, it is possible to discern the awakenings of a realisation that this is a subject that the university cannot escape, for example in research by McClanahan and Graeber into cultures and epistemologies of debt, which admits subjects previously restricted to the field of economics into realms such as cultural studies, creative practice, and certainly architecture (McClanahan 2016; Graeber 2011).

The political formations of dominant public pedagogy as described by Giroux are more than incidental effects of the spread of neoliberalism, as they are part of an intentional progression away from older and established institutional forms of knowledge transmission. One sign of this is the increasing uptake of humanities graduates by financial institutions, just as humanities as a discipline is under attack in the university sector (Kraeger 2013). It is clear that a sophisticated critical and theoretical skills base is being harnessed by such multinational institutions. Furthermore, emerging globalised private institutions are now seen as key drivers of state educational policy – see the involvement of Ernst and Young, a global organisation controversial for signalling confidence in the bank Lehman Brothers in immediate advance of the financial crash of 2008 – in discussions regarding the development of higher education policy in Australia (Ernst and Young 2010).

(Image 5: UniForm 5, the author, 2017)

PROBLEM 4: CAREER ADVICE

Here I must return to the origin of this project: having published critically about the politics of CGI architecture, a point arose in my teaching career at which I found myself advising students on progression to higher education, surrounded by glossy brochures and high quality renderings of campuses yet-to-be, and talking about commitment, confidence and future prosperity. In some ways, my role had become that of a financial advisor. It did not seem unreasonable to blame images for this, to some extent.

A student looking at an image of a university, trying to decide which institution matches her aspirations and guarantees the best chance of prosperity, will be reading such an image very differently to a Pro Vice Chancellor measuring the viability of his or her institution in a marketplace teeming with competitors, or a real estate investor looking for up and coming zones with potential for growth. Images of gleaming new campuses hosted on institutional websites generate student recruitment, and in some instances impact on retention when the building is promised to existing students. Exactly the same images are on display at conferences such as those organised by the Henry Stewart Group, a company dedicated to educating investors on maximising income from property via conferences and events. Very much an educational organisation, their remit is somewhat different from mine, as is their demographic, but significantly both myself and the keynote speakers at conferences organised by such organisations now deal with ideas about how to secure future prosperity, in different ways. In London in 2016, the Henry Stewart Group organised a conference on the subject of 'University and University Related Property,' which included sessions on such matters as 'Attracting Student Accommodation Investment' and analysis of HESA estate management statistics from the perspective of asset generation and wealth management (Henry Stewart Group 2016). One of the keynote speakers at this event, from the University of Huddersfield, was given prominence as having presided over the wholesale transfer of University accommodation to the private sector. If concerned activists against the financialisation of the education sector refer explicitly to 'real estate companies dressed up as higher education', it is not without some justification (Guerrilla Girls 2016).

Considering the production of the means of production, academics, and students, when they make the choice to research or study, are placing their faith in an economic

model driven by old certainties – that wealth derives from labour, that property is security, that ownership/possession dictates value, and that individual effort is paramount. This is the security – or dream – of what economist Michael Hudson terms the *'real' economy* (Hudson 2016). However, students and academics would appear now to be appealing to such old-fashioned principles, deep within institutions which depend for their continued existence on a very different, financialised, model of reality. Committed to a market system, the viability of the institution depends upon continual economic growth. If Hudson defines a rentier economy as one in which capital derives from the ability to charge rent on a commodity, to licence it, then the impingement of the real estate sector on the university marks a plunge headlong into financialisation. Universities (beginning with De Montfort in the UK, in 2011) are now issuers of bonds, as much as degrees (McGettigan 2011).

One of the intentions of this project is to begin to map a process of convergence between the bond, the image, the degree and debt, amongst other products such as academic papers. All such products are mediated digitally, and the worth of each is determined by a relationship to future events. The web is seamless, the structure self-supporting, and time travel is the new normal. The CGI building is more valuable for its exchange value than its use value: though such technologies assist in the completion of building projects at a local level, only by prefiguring the continual restless redevelopment of the space beyond the frame are they ever productive of capital. In such images, a referent is chasing a real, which is always in motion: completion is not the goal. Within a rentier economy, any projection of a building – and most certainly a hyper-real CGI one – contributes not to a longed-for future reality as to the reality of an endless future. Growth is not a fixed state and digital representations do not give rise to monumental edifices, intended to endure. Such images celebrate endless, repetitive, speedy, friction-free development – the world, never mind the campus, as perpetual building site. Even spectacular edifices themselves (such as the Bilbao Guggenheim) are only valuable in as much as they give rise to other edifices. If this process of ceaseless, restless construction were ever to halt, if all the buildings represented in the current torrent of renderings, sketches, plans and visualisations were miraculously completed and occupied, money would cease to flow and the bubble would burst. Yet for certain, learning and innovation would still take place.

(Image 6: UniForm 6, the author, 2017)

PROBLEM 5: EDUCATION IN A BUBBLE

Ultimately, the effect of financialisation is to limit the very opportunities sought by students committing to study in higher education. As Hudson notes, within a financialised economy 'a rising share of employee income, real estate rent, business revenue and even government tax revenue is diverted to pay debt service. By leaving less to spend on goods and services, the effect is to reduce new investment and employment' (Hudson 2016). A financialised society is characterised not by expansion but by diminution of opportunity, in spite of the prevalent rhetoric of progress, modernisation and futurity. By embracing financialisation, the university actively diminishes the very thing it markets to prospective students – prosperity, employability, and security.

Ironically, the CGI industry is one of the sectors affected by this. Job insecurity is high, but so is the uptake of courses, both public and private, by students willing to commit to debt in order to pursue a career in what is seen as an attractive sector (Squires 2013). The industry that creates the spectacle is also a spectacle in its own right, and Squires, reflecting on the experience of his peer group, has a particular issue with 'for profit' providers who exploit this – there are echoes of Fisher here in the use of the word 'dream':

> For-profit schools are multiplying at an incredible rate and being funded by money machines … to sell dreams to people, young and old. The problem is those dreams don't exist. These schools are churning out thousands of graduates to an industry without jobs. The only selection process at these types of schools is can you pay or can you sign this student loan from the government. Your aptitude and your potential talent is never evaluated. Guidance counselors (sic) never reveal the reality of the industry you're getting into or your odds. In most cases these diploma mill types of schools teach very little of value and even those that do now have cranked out so many others it doesn't matter (Squires 2013).

Above and beyond the actions of rogue education providers, the potential for this kind of disruption is programmed into the technology itself. In the example of defaulting VFX students at private US colleges, fleeced for a promise of glory, one can see quite clearly how a spectacular technology is not separable from a wider network of financial, cultural and social actors that replicates itself by feeding on those who most fervently believe in it. By trading in representations of magical, friction-free and weightless motion, the myth of action without resistance is reinforced: a dream of total command of production, one's wishes fulfilled at a sweep of the hand. Digital technologies are a form of magic – they allow labour to be controlled instantaneously, by mysterious forces far away in space and time, without ever having to consider the local effects of alienated actions.

Here one can see where critical thought – and action – needs to be applied: at the level of the production of the means of production, exactly where Benjamin suggests in *Author as Producer* (Benjamin 1934). Squires' blames a deregulated and exploitative market for what he perceives as the dire state of the VFX industry – and promotes worker organisation as the cure – in resistance to the friction free, unregulated market which produces such effects (Squires 2013). As education becomes spectacle, the production of the production of the spectacle is where critical action needs to be applied. However, solidarity at the location where *work* happens is only one solution: work towards technologies that think things very differently, maybe more slowly, and that factor in a necessary brake on disruption, is also crucial. Automation as a weapon against worker autonomy has a long and complex history, from the Spinning Jenny to (in a UK context) Murdoch's victory over the print unions at Wapping in the implementation of digital printing technologies, facilitated by the evisceration of workers' rights. The victory of automation, too, can be read from the surface of the spectacle: in order to dream differently, it is necessary to rethink (not necessarily to reject) the seduction

of weightlessness and frictionlessness, which finds its expression in CGI dreams of total control – and how such seduction does its work on both student and producer. Discussions such as those set out by Squires need to become central to academic discourse, especially within what are now called the creative industries. Financialisation has epistemological effects.

THE END / ENDLESS INSECURITY

What do the problems I have outlined at length above mean for images, buildings, pedagogy, research and ideas? I hesitate to write 'at this point in time,' as I am well aware how categorising financialisation as a kind of hypermodern 'present,' and the old world of gold-standard certainties as the 'past,' plays into exactly those kinds of positions that Betancourt's 'digital capitalism' attempts to promote. Time is as much produced as space. Indeed, expressions of time (past, present, future) are often deployed exactly to express a metaphor between powerful and powerless – bearing in mind that the most powerful actor may well be a technology, network or image, and not necessarily any human actor who could be represented, satirically, by an overweight cat in a pinstripe suit. If enough people did not wholeheartedly believe (against all the evidence) that they were living in the world of valuable stuff, use value and unalienated labour – doing the 'dreamwork' of capital in Fisher's terms – the whole edifice would collapse, though maybe not *institutions*, which could be argued to exist before, during and after architecture. The forms of time travel expressed in the CGI university are important to think through: even though the production of a building might be well intentioned, how does the use of CGI technologies avoid overstepping resistance, the slow thinking through of difficult problems, or the agonistic processes of collective decision-making? It could be claimed that CGI architectures previsualise a future in which these aspects are consigned to a 'past,' or more accurately enclosed within a private space, with the opposition of public to private mapped point-for-point onto an ideologically loaded and produced timeline known colloquially as 'modernisation.' Other solutions are possible.

Ultimately, the promise of security which the CGI image sells to students is increasingly divergent from the mission of the institutional network delivering their education, which generates capital from promises of future earnings in a deregulated (and further deregulating) market which is dependent on insecurity. Such paradoxes are directly legible from both the surface and production methods of the kinds of spectacular images encountered when negotiating the global institutional landscape.

The spectacle of the university does its work simultaneously on academics, speculators and students. For those who hold the firm belief that academics and students collaborate in the production of knowledge, and that, topologically and epistemologically, such production overflows the institution, the deployment of rendering technologies to previsualise a place for the production of critical individuals, collectives and knowledges, is to some degree problematic.

What allows me to speculate on the notion of reverse indexicality in relation to both images and writing, is the emergence of technological networks that link representation, subject, and the means by which they are produced. As the rendering appears to become more sophisticated as a self-contained entity – increasingly complex in content, form, and in its immersive and animated capabilities – it differs from the conventional architectural image in that its relationships to systems of production and reproduction appear to be increasingly mechanised. Likewise, with the academic paper: one can trace parallels with the way in which publishing now mechanically links different iterations of discreet products to networks which in themselves represent sites for the production of economic value, though critical attention is increasingly being brought to bear on the marketization of academic publishing, or even the conference (Blommaert 2016; Nicholson 2017).

A 'disrupted journal' or a 'parodic forum' could be said to represent experiments with technological innovation at the level of distribution. However, in my experiments with soliciting user-generated content on the web foum, I need to acknowledge how the value of such work is related to the reach of the network or the metrification of the content it solicits: which in both cases could be viewed as labour contributed based upon a promise of future gain (Hesmondhalgh 2010). For the academic, student or investor, the value of anything that can be identified as discreet content is increasingly projected into the future. As forms of online distribution proliferate in direct parallel to increasing precarity at the site of production, relationships of cause to effect are revealed to be shifting, messy and paradoxical.

NOTES ON THE ILLUSTRATIONS:

Illustrations for this article are generated by the app UniForm. This app generates images of future academic architectures by modifying existing CGI renderings of university redevelopment projects. Drawn from images posted on the UniverCity forum, selected elements are subjected to simple processes of rotation, extrusion and collage in order for the machine to dream up dynamic images of future spaces for knowledge exchange, the production of facts and new institutional formations, amongst other things. Spaces for the production of future realities are created from images of universities which have yet to come into existence. A secondary intention for this creative outcome to the UniverCity project is to provoke considerations of the advantages in terms of cost, time and labour which could be gained by fully automating all processes of campus redevelopment.

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Journal of Media Practice

CINEMATOLOGISTS: KNOWING SOUNDS

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CINEMATOLOGISTS: KNOWING SOUNDS

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Abstract: Knowing Sounds is an experimental podcast exploring the possibilities of the aural medium in amalgamating and disseminating creative practice and critical theory. The podcast, which more specifically can be defined as an audio essay, is split into three sections. The first is an experimental collage of music, dialogue and sound effects from a selection of films interwoven with excerpts from audience members who attended The Cinematologists live screenings. It is designed to open up questions as to the potential for a sonic landscape to tap into the 'cinematic imagination' without the use of images. We thus play with aural engagement creating a space for the listener to actively negotiate the binary between the abstract emotions and intended rational meaning inferred through listening. The second section is a spoken analysis of the potential of podcasting as an academic form exploring how the mechanics of sound production and dissemination in the digital age can challenge the powerful logocentric link between knowledge and writing. We also interrogate the structural formation that, paradoxically, has given rise to the ubiquity of podcasts in mainstream culture but has undermined its potential development. Furthermore, interweaving illustrative references, we analyse specific film podcasts and how they utilise a developing grammar of sonic writing to expand cultural discourse. The final section brings together other contributors to the journal of disrupted media practice commenting on their alternative methods of production and exhibition aimed at unsettling assumptions about the relationship between practice and theory.

Keywords:
>>>>>>>>>>**Academic Research**>>>>>>>>>>>
Critical Theory>>>>>>>>>>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>>>>>**Education**>>>>>>>
>>>>>>>>>**Film Analysis**>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>>>>>>>>>>>>**Podcast**

Listen to the processual version:

http://www.cinematologists.com/disruptive-media/

Listen to the interactive version with embedded references:

https://soundcloud.com/neilfox-3/episode-32-knowing-sounds-podcasting-as-academic-practice

Journal of Media Practice

DISRUPTING ACADEMIC PUBLISHING: QUESTIONS OF ACCESS IN A DIGITAL ENVIRONMENT

Journal of Media Practice

DISRUPTING ACADEMIC PUBLISHING: QUESTIONS OF ACCESS IN A DIGITAL ENVIRONMENT

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Abstract: How can a journal of media practice ever hope to be disruptive if it remains behind a paywall? Who has access to the disruption, and how might it be disseminated? It seems all this disruption would be, is a sidestep, a small gap for one issue, within this outdated and dying practice of large-publisher supported academic journals. There is a palpable tension between production of knowledge-media and the traditional academic journal media distribution system itself. This tension rises from the disruption of knowledge's own goal through the distribution system: limiting the distribution of knowledge meant for free dissemination. By situating the academic journal publishing model within the understanding of un(der)paid labour (or sometimes as pay-to-play) and against the embedded ethic of knowledge-media and its transmission, particularly digital transmission, this paper pushes forward a discussion of scholarly publishing from questions of politics and economics, information labour, access, and alienation. In the end, the digital transforms not only the ability to disrupt standard publishing practices but instead it has already disrupted and continues to break these practices open for consideration and transformation.[1]

Keywords:
>>>>>>>>>>>>>>Open Access>>>>>>>>>>>>>>>
Media Archaeology>>>>>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>>> Publishing >>>>>>>>>>
>>>>>>>>>Digital Media>>>>>>>>>>>>>>>>>>>

1
This piece, written on a Wordpress installation, is fluid and editable. The hypothes.is feedback provides a level of intersectional identity for the pieces written. The potential of discussion, of publicness, of openness to reform, as well as the speed at which this can happen, are all facets of this still emerging manner of media(tion).

Forcing academics to pay money to read the work of their colleagues? Scanning entire libraries but only allowing the folks at Google to read them? Providing scientific articles to those at elite universities in the First World, but not to children in the Global South? It's outrageous and unacceptable.

- Aaron Swartz, **Guerilla Open Access Manifesto,** 2008. [1]

INTRODUCTION

Since the invention of the printing press the push to control the distribution of the copy has continuously evolved. The Anglo-American tradition of 'copyright' itself simplifies what is often more complicated, as it symbolises only the right to copy (and therefore to distribute), not the rights of the author. From the Statute of Anne (1709) in Great Britain to the Digital Millennium Copyright Act (DMCA) and Copyright Term Extension Acts (CTEA) of 1998 in the United States, controlling the rights to copy and distribute has been an ongoing evolution of limitations and restrictions to ensure the rights of those who hold the copyright. The DMCA and CTEA are now over eighteen years old, and were committed to United States law in the earliest stages of the development of both the Internet and of the digital media distribution platforms that since became ubiquitous.

There exists a limited set of valued 'media practices' within current and historical academic settings. The bulk of these media practices reside, broadly, within journal publications, with value placed by peers and tenure review committees on impact factor and citation count. All of this, of course, exists within a pre-digital Gutenbergian paradigm, valuing the ink-printed sheet over the digital. Journal publishing is not just a media practice, but simultaneously a production of media and a product of a larger system of value construction. This larger media system of journal publishing assigns value and orders based on both the actual reach of academically produced knowledge (citation count), as well as the prestige of the publication within the field (impact factor).

The valuation of the ink-printed page over the digital works against the logic or the over-arching goal and underpinning 'value' of academic knowledge – information's value lies within its accessibility, circulation, and incorporation into and dissemination of new information. For these reasons, the digital is more suitable to dissemination than the ink-printed page.[2] By analysing the print-based academic journal publishing model within discourses surrounding un(der)paid labour in publishing, the impact of commercial publishing subscription fees on library and institutional budget shortfalls, as well as its impact on the diversity of knowledge and its overall accessibility, this article will explore journal publishing as a media practice and trace the disruptions within this media practice that have become apparent through digital media systems.

To begin however, I will briefly outline a *mode of inquiry* with regard to these disruptions, highlighting a cybernetic-archaeological framing of how the often unsaid, and unseen consequences of the production of knowledge has been rippling through the publishing industry. The various aspects of how the publishing industry works must be analysed from the perspective of users, creators, distributors, and repositories. Each of their experiences and understandings helps shape our understanding of this crisis, of this disruption, which the digital has encouraged within publishing. The openness of

2
I would like to note that the term 'ink-printed' is used here instead of 'physical' because digital documents, despite their imperceptible physical constitution, remain physical. The often-heard argument that digital artefacts are 'immaterial' is flawed, and defending the notion that paper is 'physical' and that digital is not, is doubly so. There are numerous places to take this argument, whether with Kittler's 'There is no Software' (1995) or simply by recognising that bits and bytes are made of matter, and take up physical space next to having (atomic) weight. They are all physical material, and all have material effects.

interaction and the quickness of exchange that the digital facilitates, has changed our notion of information and what it is to be published, whether we wish it to or not.[3]

FRAMING A DISRUPTION

ARCHAEOLOGY, INTERFACE, AND CYBERNETICS OF DIGITAL MEDIA DISTRIBUTION PLATFORMS

Let us 'excavate' some of the aspects of print publishing, and the power dynamics between publishers, librarians, and academics, that have emerged in practices of knowledge production. Understanding power structures here requires a twofold approach: a more 'traditional' Marxist approach considering the economics of production and labour, and how these practices re-inscribe traditional models of power and authority. However, beginning by thinking beyond traditional economic structures and exploring the how systems and processes inform each other, communicate, distribute, and interact, will help to map out the complex dynamic of digital technologies and how they are reshaping knowledge distribution. This will help consider not only current and historical power dynamics within the field of publishing, but also (as a full history remains beyond the scope of this piece) how some of these current dynamics have come to emerge.

Considering journal publishing as a media practice allows for us to not only think of the medium of the journal article itself, but also how that medium is constructed both as an object and as a site of meaning. Friedrich Kittler's rethinking of the Foucauldian 'archaeological' practices is helpful in this context to frame exactly how digital media distribution has come to reconfigure academic publishing so thoroughly. Kittler's take on Foucault's investigation begins with the McLuhanesque and ominous 'media determine our situation,' (1999, xxxix) but winds up re-thinking and investigating media practices like 'time axis manipulation' (Ibid, 35) on the phonograph, rather than Foucault's focus on discursive practices. So instead of thinking about the rules which govern language, the focus turns to what the media(tions) practice themselves, and what they do or are capable of doing. For example, the contrast between the distribution, the accessibility, the storage, and the replicability of digital and print media help to define what the 'rules' are of this media – how it circulates, what it demands, and what its potentials are.

Jussi Parikka reminds us that 'archaeology is always, implicitly or explicitly, about the present: what is our present moment in its objects, discourses and practices, and how did it become to be perceived as reality' (2012, 10), and because 'power becomes hardwired to technology' (Ibid, 82), it is important to inquire about this power, particularly where it concerns digital media platforms, whose power configurations are often less straightforward than publishing practices such as physical printing and distribution due to their relative newness, changing technologies, and distribution of components (such as servers that replicate all over the world).

Alexander Galloway, in *The Interface Effect*, argues that computerised systems, particularly as they relate to digital media platforms, contain 'an ethic'. These computer systems and platforms 'do' things and are representative of that ethic. Galloway refers to the computer's 'interface effect' here as 'a process or active threshold mediating two states' (2013, 23), neither an object nor a creator of objects. This interface is 'simply' a medium. As with most things ethical (that contain an ethic at least), these platforms are, however, not 'simple'– digital media distribution platforms do a variety of things (often all at once), which makes them rather complex. In publishing, an environment that seeks to control replication and distribution, digital media are particularly prevalent. Digital media represent a particular ethic here regarding the replication and distribution

3
This piece focuses on the tradition of academic 'journal' publishing as it continues to 'count' more for academic labour than most other academic activities. This does not mean it should count more or that there are not numerous alternatives to journal publishing, but instead this focus serves to pick apart this particular media practice and to illustrate what can be said about this tradition in a time of radical digital transformation. It is my opinion that journal publishing remains valuable for knowledge production and dissemination, and will remain so alongside other forms of knowledge production; however, it will not survive unchecked and undisrupted.

of information, especially when digital media offer individuals agency and ability to accomplish these tasks with little difficulty.

Whether or not we actively consider these computerised, mediated, systems, they affect the user, not only by allowing the user to utilise the messages circulated through the systems but also that the interaction with the system informs the user about potential uses through the amount of difficulty or friction involved with those possibilities. A user who learns to copy and mail a digital file through a computerised system learns about more than that discrete system – they understand now about other systems, how systems interact, and the potential for all other computerised systems.

An archaeology of digital media publishing systems, then, can offer us a re-orientation of how to think about the distribution of information in a way that forefronts the influences of modern digital media systems. It provides us with a way to take account of the interface of these digital media systems, and the influence it asserts on publishing practices, and how certain expectations and practices (such as copying and mailing files) related to this interface have become normalised. However, this archaeology does not offer the entire picture, as there is always an 'interaction' between the user and the interface, a communicative exchange that links the user and the computerised (media) system. Uncovering the effects of the digital media systems is the first step, but understanding how these effects circulate and inter-act with users helps to illustrate not only the power behind the medium, but also how that power circulates and transforms its users (and itself). Instead of thinking about the communicative exchange between interface and user as a one-way message, it is better here to think of it as system of cybernetic feedback, one that interacts with the user and transforms their experience. As Donna Haraway notes, 'we are [already] cyborgs' (1991), and these digital interface systems are but one part in an array of feedback loops that determine the subjectivity of the user, each of them acting upon the user, redefining what is known to be possible.

Klaus Krippendorf's 'Second-Order Cybernetics of Otherness' (1996) helps refine the conceptualisation of power circulation within the digital medium. Krippendorf's conceptualisation of communication that 'I and You as well as the particular relation between them evolve in processes of mutual adjustment' (Ibid, 319), offers up an interesting framework when considering the interface of digital distribution and publishing. The publisher and author relationship changes significantly with the introduction of new interface relations, disrupting previous relations between publisher and author, and require 'mutual adjustment' as the user/author's roles are redefined in light of digital media interface interaction.

Analysing the cybernetic subject through this investigation of media distribution, will help us understand better how current cultural production gets to be digitally mediated and with that provides us with better insight into the potential futures that are hidden within these architectures of power.

POWER AND LABOUR

With this digital-media backdrop, as explained previously, some of the traditional power within the publishing industry, such as the ownership of a physical printing press, can be framed in relation to the disruptive cybernetic power of digital media systems. This backdrop will help to complicating a discussion of more traditional power concerns in a way that foregrounds the role of digital media in the disruption of academic publishing.

From underpaid graduate student labour in teaching and research, to low wages in adjunct teaching and administrative assistance, academia suffers from a variety of pay inequality issues – despite remaining the designated space for critiquing

labour relations. The labour issues surrounding academic publishing, and academic journal publishing in particular (although these issues also transfer to other types of publications), are numerous and multifaceted, but largely fall underneath questions of accessibility and unpaid labour.

ACCESSIBILITY

Access to information means more than just storage and retrieval; it also means the rights to transfer that information into an accessible medium. From creating a PDF and printing to paper to allowing software to be read aloud, big institutional and commercial presses have made numerous attempts to limit access to information that has already been paid for. All these efforts towards improving the accessibility of information have seen a series of uphill battles, often marked by lawsuits challenging use-cases.

In an important lawsuit in 2011, SAGE Publications joined Oxford University Press and Cambridge University Press to file for damages against Georgia State University, claiming that their e-reserves and faculty 'Web sites' violated copyright and exceeded fair use for hosting and distributing copyrighted class materials for students. This case helped to define the scope of the doctrine of fair use from Section 107 of the Copyright Act, by establishing that the four factor decision on whether a use counts as 'fair' (i.e. purpose and character, nature of copyrighted work, amount and substantiality of the portion taken, and the effect of the use on the market) is not weighted evenly across all four factors. The case further questioned the licensing of digital reproductions, as many of the copyright claims were for works that were digitised by the faculty members because no commercial digital option was available. **In the end,** the ruling was mixed, as Georgia State was found to have not provided adequate fair use guidelines for their professors, yet on the other hand, it was ruled that the plaintiffs did not suffer market damage from the digital copies being available at Georgia State. What might have been a simple case of the distribution of already-licensed (the libraries owned the books and journals) materials, ended up being mixed up in long law case arguing over a nominal set of digitised documents (only five were found to infringe on copyright) distributed to students to read for classes.

[2]

While a battle waged over digital 'copies' in the United States, Oxford University Press, Cambridge University Press, and Taylor and Francis Group teamed up **against Delhi University** in late 2012 over a small print shop on campus making photocopied course packets. Under Indian law, students and academics have the right to photocopy excerpts, but the presses argued that these packets were being produced for profit and were therefore not subject to the fair use exemption. This devastated many students who could not afford their textbooks otherwise. The print shop was restrained from selling copies until 2016 **when a high court ruled** that the provision for photocopying extended to this practice due to India's socioeconomic context as it provided a benefit to education. Numerous cases in the United States have been won by copyright holders (see ***Basic Books v. Kinko's Graphics*** in 1991 and ***Princeton University Press v. Michigan Document Services*** in 1996) against course-packet creators, therefore this judgment in India represents a fascinating turn towards social benefit, despite continued battles with publishers.

[3] [4] [5] [6]

To provide one further example of publishers limiting access to information that has already been paid for, it is evident that publishers' rights were given the overhand against granting transformative access to the blind. Of the first **20 countries** to sign the **Marrakesh Treaty** to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled, none were home to the top five publishers: Elsevier, Springer, Wiley-Blackwell, Taylor & Francis, or Sage. **Through lobbyists**, publishers rallied against this treaty, with the **US standing alone in opposition** to it until **October 3rd, 2013** (the United States and Zimbabwe were the

[7] [8] [9] [10] [11]

56th and 57th countries to eventually sign the treaty). Copyright exemptions (even for accessibility) remain huge business for publishers, as accessibility and transformation of material can generate potential revenue streams for publishers. The refusal to allow access to these basic rights to interact with documents (i.e. to scan them, to translate them, to read them) becomes even harder to understand when taking into consideration the construction and constitution of these academic publications. A consideration of social benefit (the Statute of Anne was subtitled 'An Act for the Encouragement of Learning') was fundamental to the creation of copyright law, but this tension between private profit and the societal good remains a battleground, whether regarding space and digital distribution, the economics of education, or provisions for the blind.

UNPAID LABOUR

It is expected as part of an academic's position within an university that they continuously publish, be that in journals, in collections, or in the form of monographs. Eliding for a moment the differences in expectations for publication or workload that an academic author must undertake as part of his academic position, in addition to this authorship, the basic understanding is that academic authors are already 'paid' by their institutions to author journal articles. This labour, of course, is then 'paid' for directly through an academic's salary, but it is also seen as a form of investment, i.e. as future pay, as it counts toward job retention (tenure or otherwise). However, the value of this labour and how much it 'counts' (which of course depends on the institution and the review committee) is often linked to particular journals (often owned by particular companies) that forged a sense of value (for these review committees) over the years. With few exceptions, a journal that is traditionally printed (often along with a digital version) is valued much higher than journals that are digital-only (for example, the top ten journals in Communication all still produce print copies), and journals published through large organisations are valued more than those run by smaller publishers. While not all publishers are necessarily interested in making huge profits, many of them still hold tight to tradition. They often eschew more radical publishing models like online-only, open access, or hybrid funding, while more agile groups (often newer journals that adopt these models from inception) often remain shunned by academics, due in part to the involvement of convoluted tenure ranking processes.

This might have made sense ten or twenty years ago, but the percentage of PhD recipients with a postdoc or job commitment has been shrinking for at least ten years, and does not seem to be stopping (Jaschik 2016). The academic job market is more competitive than ever, so job prospects are often expected (or feel pressured) to have published in a variety of places, either as a graduate student or while working as a full-time instructor or at teaching institution (or often the case, as an adjunct) where publication is not part of an academic's official workload (but is still expected for advancement) to illustrate continued productivity. This puts undue stress and burden on young academics, often seeing the 'publish or perish' model as 'even if you publish, you may perish' (academically speaking). Publishers exploit this insane race, but are not wholly to blame, as this drive remains symptomatic of a larger crisis in academia. As jobs become increasingly scarce, more and more academics are pressured into publishing, even when research is not part of their current career expectations. This includes the unpaid authoring of articles for journals owned by large publishing conglomerates—all as part of the competition to earn (or keep) an academic job.

To add insult to injury, both the editors of a journal as well as its reviewers are not often, if at all, compensated for their participation in the journal publication process. This unpaid labour might make more sense if these articles were paid for by academic institutions, distributed for free, and reviewed by the community of academics. If information made freely available following such an institutionally supported and community backed model, then this would potentially form a viable model to

12 counterpose giant publishers such as Elsevier who **post record profits** on the backs of academic labour and dwindling library budgets, especially in an opaque marketplace that seeks to obfuscate costs.

One might argue that these more 'traditional' publishing houses add a significant amount of value to a publication, as they supposedly spend a good amount of time on editing, formatting, and distributing information (especially so on paper form). However, an ongoing complaint from academics is that publishers increasingly do not perform these valued tasks anymore. Editing and formatting are often outsourced to the
13 authors (for example, Taylor & Francis offers '**Basic English Language Editing**' for $361 USD), and in the age of social media, self-promotion and marketing is expected of all academics, regardless of publication. Elsevier, one of the largest publishing companies in the world posted generated a revenue of $25 billion in 2015, while increasingly outsourcing editing and formatting.

As with the accessibility issues, there is an underlying logic behind the operations of these commercial publishers: event though the digital medium has brought the cost of distribution of articles down significantly—though not its production costs—commercial publishers are charging ever higher subscription costs to libraries and as a consequence are increasing the profits that they make; these publishing giants are inhibiting the power of the publishing medium (to disseminate and distribute), particularly the digital, in order to extract maximum revenue.

ALIENATION AND THE SERIAL CRISIS

Within a digital environment the cost of publishing and distribution has dropped dramatically (not to zero, but much closer than ever before). The costs of a print-based academic publication is based on a variety of things that, as mentioned above, have often been pushed over to the academic author in a digital context: editing, typesetting, marketing, etcetera. Server and platform maintenance costs might factor into this, but server space is plentiful and relatively inexpensive—in comparison to the production costs that come with a print publication—especially when centralised for larger agencies (and when we would look at the potential of an community and institutionally supported open access model, could, one imagine, get covered by the academic institution or by the institution's own systems). Numerous journals have adopted a 'digital only' publishing model, and almost every journal that still produces hard copies distributes digitally as well.

This is not to say that everything should be gratis, it is merely to indicate that rethinking the distribution and publication model includes understanding how many aspects of the publishing system have already started to shift significantly. For example, universities already indirectly foot the bill for a variety of publishing services, when academic authors and editors provide editorial, review, marketing, and typesetting labour: this is often counted as part of 'the academic service' scholars perform in addition to the research they conduct. Professional typesetting and editing are
14 important and valuable services, but **many universities and granting institutions** already provide funds to help cover Article Processing Charges (APCs). In the end, journal publishing remains (mostly) publicly funded at every step of the way, from authoring, to editing, to distribution.

15 16 17 Some **colleges** and **universities** have **committed** to open access publishing because they already recognise that paying twice for research (once to support the academic author, and again to lease it back from the publisher) seems ill advised, opting to spend parts of their budgets on open access in the hope to create a network of knowledge dissemination. This, however, has not stopped many giants of publishing from continuing to inhibit knowledge dissemination, despite the obvious 'ethic' of these publishing, particularly digital, technologies: to distribute and disseminate knowledge.

The concerns over the academic publishing go beyond just distribution and dissemination however, as authors are often unable to retain rights to their own works. Publishers of academic labour **often even require authors to give up their own copyright to publish their work.** Authors who in most cases do not receive any payment for their journal publishing work (as it remains part of the 'deal' of academic labour) are not only expected to produce this knowledge, but also to give up their rights to it (including the rights to share it). On top of this, the institution (which paid the salary of the author to produce the works) is then requested to, essentially, rent the rights back from the publisher in the form of subscription fees, often bundled with numerous other journals for **tens of thousands of dollars a year.**

This coupled with chronic cost inflation of Elsevier journals have caused numerous protests in various forms, with **thousands of academics vowing to eschew Elsevier's journals.** However, this disavowing often comes at a cost to those whose reputations (and therefore livelihoods) are linked to publishing in a small set of 'prestigious' journals, such as the ones Elsevier published. The privileged few who can afford to eschew Elsevier either do not need them anymore (e.g.: they have already gained tenure and can afford to publish elsewhere), or probably never needed them in the first place (e.g.: the top-tier journals in their field are not published by Elsevier). In fact, some of Elsevier's journals are so important to the tenure process that 38% of those who pledged to boycott Elsevier abandoned their 'won't publish in an Elsevier outlet' commitment (Heyman et al. 2016).

Despite all the controversy, Elsevier remains more profitable than ever (and continues to be for the foreseeable future). In an inadvertently appropriately named article **'Can't Disrupt This,'** Communication Professor Jason Schmitt outlines some of the concerns that have clouded Elsevier's business model, despite this model remaining more profitable than Apple's. The core concern over the business model for Elsevier (and many other journal publishers) comes down to the fact that royalty structures for academic publishing are murky compared to commercial models - academics do not write for profit, but for exposure and reputation, essentially writing for other academics on tenure committees making decisions about their careers. Journal publishing recognises this and takes advantage of this situation, and those publishers operating the highest rated journals can strong-arm authors into signing over their copyrights (with the implicit argument that the authors are not making any revenue on their research anyway). Institutions that wish to access this research then have to pay to access them, but rather than purchasing the digital copy once, they pay huge sums of money to lease large 'bundles' of journals, even if many of those journals within the bundle on offer are not wanted. The bundling model allows Elsevier and others to charge large fees for groups of journals that contain high impact journals alongside unwanted journals. These bundles often contain journals that are unwanted or unneeded, but are impossible to parcel out and add to the cost of the package. To top all of this off, Elsevier and many similar commercial companies, hide their pricing through both hidden rubrics and contracts that prevent libraries from discussing their cost, making this system not only exploitative but also incredibly opaque.

Elsevier not only denies authors their right to their own copies, but has also helped to instigate serious financial difficulties in academic libraries due to its bundling practices, costing libraries (ever increasing) amounts of money. Numerous libraries have projected budget shortfalls due to the increasing cost in subscription rates. With a nod to the cause and the frequency of these shortfalls, this situation has collectively been dubbed the **'Serial Crisis'** as library budgets have become **overrun by these increasing costs,** generating pleas for additional open access policies throughout academia. So profound is this 'crisis' that one of the most well-funded universities in the world, Harvard University, has stated that it **can not continue to afford publisher's prices.** With a $35.7

billion endowment, Harvard University can afford whatever they wish, so this statement should be clearly positioned a larger pushback against parasitic publishing practices. This has caused **Harvard,** **Princeton,** and **others** to adopt an open access policy, where authors are encouraged to publish in journals that do not charge access fees to works. Not all institutions are privileged enough to support this model, but, evidenced by Harvard and Princeton's policies, it may only be time before other institutions will make this shift in order to survive.

This pushback seems to have already disrupted Elsevier. Maybe not financially (at least at first), but in the way that Elsevier has had to adapt. Practices continue to adapt and Elsevier has pushed towards different profit models, such as publishing based on article processing charges (APCs), 'vertical integration' (Elsevier owns more than journals), and even 'open access' formats that either require large open access fees or are created and folded quickly after publishing only a few volumes (ostensibly for public relations purposes to highlight their commitment to open access). It seems Elsevier have seen the proverbial writing on the (digital) wall, or have felt the Nietzschean echoes of a dying god, although they may soon realise that it was they who have ushered in the demise of these traditional systems.

THE OPEN ACCESS ALTERNATIVE?

For journal publishing, there is another option in addition to the commercial print-based model I have just described, and, as evidenced by Harvard and Princeton, it is not only a viable one but also increasingly more valued by academic institutions for tenure and promotion. Rather than battling commercial publishers that continue their relentless profit-oriented copyright restrictions, the publishing equation seems to have been re-thought from the outside to see if it, in its current form, still makes sense. The current consensus seems to be that yes, journal publishing remains valuable as a form of academic labour, but not at the current cost.

Open access journals have been around since the early 1990s. There are even full open access publishers now. ***Open Humanities Press,*** for example, hosts both journals and publishes books. They have found a way to both produce print books and ensure author rights for open access books. Since the Fall of 2006, my own journal project, ***communication +1,*** has published five volumes with tens of thousands of article downloads without charging a penny to either the author or the readers. There are numerous other journals that follow a similar model, many of which can be found in the **Directory of Open Access Journals,** all of them rigorously peer reviewed and free to whomever wishes to access them.

The open access policies adopted by institutions not only force authors to seek out more 'open' options for publication, but they also help to increase the value proposition that potentially frightens authors away from open access journals. Policy from major research universities has helped to leverage some momentum built for open access publishing, but it also creates additional opportunity for predatory publishers to find authors are expected to 'publish or perish' in a new and confusing system. This is particularly problematic when considering there are so many different types of open access.

Peter Suber, in *Open Access* (2012) differentiates between 'green' (self-archiving) and 'gold' (journals with open access policies) open access. Others have come afterwards and updated this distinction, referring to open access journals with APCs and other fees as 'gold' and those without fees as 'platinum' (Beall 2015). This distinction underlines some potentially 'exploitative practices' (Ibid) from numerous corporate publishers that have begun to offer open access alternatives for their journals in exchange for an article processing charges, fees which can be as high as $5000 USD in top-tier journals, for example **the Elsevier Journal *Cell Reports.*** Even Taylor & Francis has

an **extensive OA publishing policy**, charging $2950 USD (not including tax, and, as it states on their website, this amount 'does vary') for their 'Open Select' journals. Furthering confusion, APCs and reader-side fees can be combined as well. For example, The (closed access) **American Journal of Science** charges readers not only to view its articles online, it also charges its authors editorial fees as well as a '$100 per printed page' fee (although institutions paying these charges 'will be entitled to 100 free reprints without covers'). In general, these fees aren't anything new, as many publishers have traditionally passed costs on to authors, but opaque policies designed to generate profits from free (for the journal) labour through multiple sets of fees, seems problematic at best. [33] [34]

These opaque practices have been booming in the UK as part of an overall shift towards open access. Lawson et al. (2016) traced and extensively diagrammed institutional income, subscription payments, and APCs, to unravel the mystery within the 'black box' of UK scholarly communication finances. They found that the open access landscape is convoluted, un-transparent, and generally unintelligible to all but those who study this professionally, calling for more transparency in general whilst recognising that their exhaustive data set continues to lack information that could help shed additional light on this complex situation. As the push towards open access across the world continues, the concerns the convoluted financial structure of UK publishing brings up will continue to persist, unless more transparency is demanded.

Although many publishers now allow 'green' open access 'publishing' through self-archiving services, how to comply with this remains less than clear to many authors in a variety of ways. This type of self-archiving can be done officially through an institutional repository, like UMass' **Scholarworks** (which also hosts open access journals), but more than often is also done unofficially (and does not count as 'green' open access) through a personal website, or through spaces like Academia.edu, which have become increasingly popular given the expectation of self-promotion many academics now face. Academia.edu in particular has capitalised on these self-promotion expectations, monetising academic labour by selling premium access to data that they gather through their 'social media'-inspired platform (see Duffey and Pooley 2017). Although **Taylor & Francis** and **Sage** now offer green self-archiving options, not all publishers have caught up to this practice and many still actively discriminate against self-archiving in repositories. For example, many journals only allow access to the 'pre-print' or the 'post-print' article, where the final 'publisher's version' remains the one that is required for citation purposes. [35] [36] [37]

Some have taken a more aggressive 'guerrilla approach' to this academic-labour-hosting initiative, and met with serious legal action. Aaron Swartz, author of the *Guerrilla Open Access Manifesto*, was put under federal investigation for automating the downloading of (many) articles from JSTOR with a python script (Quinn 2013). Alexandra Elbakyan, who created Sci-Hub due to frustrations with scientific article access for research, is 'at risk of financial ruin, extradition, and imprisonment because of a lawsuit launched by Elsevier' (Bohnnanon 2016). Another one of these initiatives, the website 'aaaarg.org' began as a way for academics to share their work in order for it to be read and discussed, as many academics did not have or could not afford access to the materials that they needed to conduct their research. The name used to be an acronym for the *Artists, Architects, and Activists Reading Group*, but the founder is no longer wedded to that, as 'the name more resembles a cry of frustration at this point: aaaaargh!' (Basile 2016). The website faced numerous DMCA takedown notices and has had to move a variety of times (aaaarg.org, grr.aaaarg.org, and aaaarg.fail are just a few of its previous incarnations) and had to transform its practices to continue its work. Basile notes the impetus that drives the work of aaaarg.org and others like it:

> I only wish that we would frame our thinking in terms of how we could transform our

> economy to better serve accessibility, rather than how we can shutter our commons to better serve our economy.... We don't have to live in a world where our economic and academic interests are in direct contradiction. If public funds spent on education and research could pay for non-profit open access publishing rather than padding the bottom line of major corporations, a platform like AAARG wouldn't need to exist, or would play an uncontroversial role collecting and organising open access work (Ibid).

This begs the question: What if there was another way, a way that took into account the 'new found abilities' of digital tools and their hyper-connectivity and which harnessed our 'free labour' in such a way that it would give back, honouring the term 'service' that is so often used to describe a significant portion of academic labour? How can we transform this economy of labour into something that better serves accessibility, and better serves the economy of information?

Feminist legal scholars Craig et al. (2012) recognise these issues, noting that the cost of this traditional system of publishing labour is more than just monetary, and affects relation and access to the labour for others participating in the economy of information. Made possible through digital technologies, open access is marked as a challenge to traditional journal publishing, but only insofar as it offers the ability to change 'the way in which we access, engage with, and participate in the creation' of academic labour (Ibid, 2).

In the light of confusing open access policies, high (and complex) fee structures, and other obfuscating practices, it might require a bit more work to establish exactly what 'open' could and should mean. Instead of 'solutions to a specific problem' (considering open access as a business model that 'fixes' publishing) we might take Janneke Adema's conceptualisation of open access as 'an ongoing processual and critical engagement in the publishing system' (2014). In this context, I believe open access can still address the ongoing concerns of access, engagement, and participation in academic publishing.

CONCLUSION

INFORMATION WANTS TO BE FREE?

The phrase 'information wants to be free' has become so ubiquitous now that its origins perhaps matter less than the various forms that the phrase has taken and how it has created a space for discussion about intellectual property. Originally attributed to the 'Whole Earth Catalog' founder Stewart Brand, Brand apparently told Steve Wozniak (the co-founder of Apple) that 'on the one hand information wants to be expensive, because it's so valuable... On the other hand, information wants to be free, because the cost of getting it out is getting lower and lower all the time' (Clarke 2016). Richard Stallman, the creator of EMACS and GNU (one of the major parts of what is commonly referred to as 'Linux'), as well as a crusader for 'freedom of information,' turned Brand's relatively simple statement into one that framed an ethic. Numerous others have joined Stallman, including Harvard Law Professor Lawrence Lessig (who, among other things, helped to found **Creative Commons**), in redefining 'free' in terms of 'freedom' to copy, to distribute, and to re-work or remix in their own ways (see Stallman et al. 2002.).

Of course, Brand was not wrong about information's 'wants.' The tension between freedom and expense is palpable when it comes to the economic pulls of information value. Stallman and others seem to have been onto something when they said that the 'free' in 'information wants to be free' means 'freedom' not just free in the sense of no-cost, gratis. Their reasoning is sound – the cost of information is lowering, and the productive benefits that arise from information sharing and from the agency to use this information (especially in the world of computer coding), creates a much more productive and fruitful environment for everyone. What neither

of these conceptualizations of information have taken into account however, is the transformative effect the information medium has had on the consciousness of the author-subject (and, as evidenced by Stallman and Lessig, the activist-subject as well). The consciousness of the author-subject, activist-subject, and general user of these systems now expects that sharing information should be simple, straightforward, and 'free.'

Returning to the power of media determination, Friedrich Kittler's translator, Geoffrey Winthrop-Young, in his introduction to *Gramophone, Film, Typewriter,* elaborates a bit more on Kittler's conceptualization of this power:

> If media do indeed 'determine our situation,' then they no doubt also determine, and hence configure, our intellectual operations. One could easily re-appropriate Derrida's much-deferred pronouncement [there is no outside of the text] and suggest that the fundamental premise of media discourse analysis is [there is no outside of media] (1999, xx).

Kittler notes that media 'are [at] the end of theory because in practice they were already there to begin with' (Ibid), insisting that the subject's 'intellectual operations' have already been configured, even before considerations of economics or productivity come into play. In essence, 'information wants to be free' because the medium that holds information (in the whatever-form of writing) continues to influence the users that its basic operations of dissemination, distribution, ingestion, and re-configuration remain intact and easy to perform. This is especially notable in academic authorship where, as mentioned above, the royalty model for the author depends on 'impact' rather than revenue generation, flipping the academic publishing model to recognise that information is only valuable if it is circulated widely and freely. Without freedom of information, academic conversations wither, and knowledge production suffers. Academic labour relies on the ability for knowledge, particularly academic knowledge, to remain freely accessible so that it can become and remain part of the academic conversation.

DISRUPTING OPENNESS

In academic publishing, 'open' does not have to mean 'gratis' but it does need to refer to some sort of 'freedom'. There are spaces and requirements for a variety of forms of publishing, but clarity about the rights and practices that accompany these multiple forms, remains key. The term 'open' should therefore reflect openness to transmission and distribution, as well as an openness to difference and to how different forms of publishing function, enabling different types of information access and interaction. None of this can be accomplished without open practices.

As fully academic (or otherwise), volunteer-driven, platinum open access journals become more prevalent, I expect that the economics of commercial publishers, as well as new models based around the selling of academic data, remain subject to rigorous questioning. Even commercial publishers offering high-fee APC 'open' options might not ascribe to the specific open practices that open access platinum journals adopt, for example.

True openness requires transparency of rights as well as of fees. Journals cannot truly reflect openness until authors understand precisely what the fees they hand over in exchange for publication pay for (other than the 'privilege' of publishing in that journal). Adopting a set of 'open practices' that encourage transparency helps to address the complex questions surrounding access, reducing opacity, and creating a more just system for all involved to produce and circulate knowledge.

As we come full circle again to reflect on the effect the 'disruptive' practice of digital distribution platforms (and the corresponding rise of open access publishing opportunities) has had on academic publishing, it becomes evident that this

development was not the primary location of disruption in publishing. If McLuhan was right, and 'the content of a new medium is always that of an old medium' (1994, 8), than we might have to spend more time thinking through the 'disrupting' medium of the printed word, or even the written word, as an medium that encourages (or even demands) distribution and dissemination through its interaction with the user. Each of these mediums, from written, to print, to digital words, all seek to distribute copies of information more readily and more rapidly, increasing replicability and ease of distribution. The disruption of the power of the medium (of, in McLuhan's terms, the medium's 'message') can instead be identified in the practices of publishers who seek to control and limit the dissemination of the copy, not those who which to disseminate it as widely. Disrupting academic publishing, it seems, has a dual meaning here, where it can both refers to disrupting the institution and corporatised system of academic publishing, and to, more primarily, institutional power disrupting the flow of information. The medium, in this respect, continues to compel through continued interface, encouraging more information circulation.

Whether it is a disruption of institutional power or (simply) a facet of author-subjectivity in this digital age, it remains to be seen how this development plays out. If Elsevier's updated business practices, the complex financial structure of UK academic publishing, or Academia.edu's profit model of data exploitation in exchange for information access are a clue to this unforeseen future, it becomes clear that 'open' must move beyond 'gratis' in order to represent more radical forms of freedom and transparency. Only then can these practices be seen to truly disrupt academic publishing and only then, can information be free(d).

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LINKS

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Journal of Media Practice

PERFORMATIVE PUBLICATIONS

Journal of Media Practice

PERFORMATIVE PUBLICATIONS

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Abstract: This article is a print rendition of a web-based publication which reflects upon and at the same time is *itself* an example of performative publishing. A performative publication wants to explore how we can bring together and align more closely the material form of a publication with its content. Making use of hypothes.is software, the web-version of this article has been written 'in the margins' of the performative publication it reflects upon, entangling itself with this project at various points. The reflections written in hypothes.is extend the performative publication both theoretically and practically by examining the correlation between performative publishing and technotexts (Hayles), performative materiality (Drucker), liberature (Fajfer), and feminist design (McPherson), and the ethical and political challenges towards academic publishing these kinds of concepts and practices pose. The web-version of this article stresses the collaborative and processual nature of scholarship, where through hypothes.is both annotators and reviewers have become active participants in this evolving publication, which is both open-ended in time and collaborative in authorship.

Keywords:
>>>>>>>>>>>>>>**Performative Publications**
Experimental Publishing>>>>>>>>>>>>>>>
>>>>**Practice-Based Research**>>>>>>>>>>
>>>>>>>>>>>>**Processual Research**>>>>>>
Performative Materiality>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>>>>>>>>>>**hypothes.is**

CONTEXT AND BACKGROUND

This article for the disrupted *Journal of Media Practice* reflects upon, as well as interweaves itself with, a practice-based project which I initiated back in 2015.[1] I will first outline this project—which set out to create a 'performative publication'—and the thought processes and design-choices behind it. After that I will present how, both as an extension of and a reflection on this project, I contributed a series of theoretical reflections on the concept of performative publishing, which were published 'in the margins' of the original performative publication. The article you are currently reading forms a print or PDF rendition of that inherently web-based intervention, yet in many ways it can also be seen as further iterative version of this ongoing processual publishing project.

1
This project is available at:
http://disruptivemedia.org.uk/thepoliticalnatureofthebook/index1.html

As part of the original project, or, more precisely, the project in its first instantiation, a website and several posters were created, which together offer a different take on the article 'The political nature of the book. On artists' books and radical open access', written by myself and Gary Hall and originally published in the journal *New Formations.* This article explored issues of access and experimentation in publishing, by comparing and contrasting developments undergone by artists' books in the 1960s and 1970s with the changes academic book publishing is facing as part of its current uptake of digital and open access publishing. We argue that access and experimentation are crucial to any future of the scholarly book, if the critical potentiality of the book is to remain open to new political, economic and intellectual contingencies. As such we professed a need for the material, conceptual, and cultural constitution of the book to be reviewed, re-evaluated and reconceived in an ongoing manner.

What we subsequently created was a *practical adaptation* and in many ways a continuation of the argument made in the *New Formations* article in the form of a performative publication which reflects on the praxis, ethics and politics of academic publishing. A performative publication thus wants to explore how we can bring together and align more closely the material form of a publication with its content. The term performative publication was coined by Christopher P. Long, who defines it as a publication in which 'the mode of publication performs one of the central ideas the text itself seeks to articulate and explore' (Long 2013). Performative publications focus on how the mode in which we produce, disseminate and consume text, influences the content and meaning of the text, or the way we interpret it. Here the accent lies more on the material agency of publications, not merely investigating their own materiality, but actively performing it. In this respect this project wanted to emphasise that we

should have more in depth discussions about the way we *do* research. How can we ensure that, throughout the research process, we focus on the medial forms, formats and graphic spaces in and through which we communicate and perform scholarship, as well as on the discourses, agencies and institutions that shape and determine our scholarly practices? This 'contextual' discussion, focusing on the materiality of our (textual) scholarship and its material modes of production, is and should not in any way be separate from a discussion on the content of our work.

The practice-based project this article reflects upon—and is an integral part of—came about out of a collaboration between academics and designers. We created the performative publication in retrospect—after the 'publication' was already formally published. The main objective of the project was to turn the original article in *New Formations*, which focused on the correlations between artists' books and open access publishing, into a version that would itself be accessible in various forms and which, similar to an artist book, would experimentally reflect on its own nature. As such we wanted to explore both the idea and the materiality of a 'book' or a 'publication', as well as its ways of dissemination. Focusing on alternative reading paths or contexts, which offer the reader more choice in how s/he can access the text, both on and offline, was key here. In addition, by having different versions of the text available to interact with, we also wanted to focus on the different kinds of engagements these provoke, through their specific (material and technological) affordances. The different versions that we created also questioned the fixity of the text, and its bound/unbound nature. For example, the choice for posters was a clear expression of this, as posters—single sheets of paper—can be seen to embody the ultimate unbound book.

The website that we subsequently created—which as a whole comprises the performative publication—consists of 3 sections, each offering an alternative way to engage with the article, or to access, and/or to distribute it. The first section of the website consists of the text of the original article, which offers a familiar linear reading experience. The second section of the website consists of 28 keywords, which relate to some of the main themes and topics that characterise and structure the article's content (i.e. access, process, medium, object etc.). These keywords are connected to snippets of text extracted from the original article that relate to that specific keyword. When you click on one of the keywords (either on the main page or highlighted in the article) you will be offered an alternative non-linear thematic route through the article, hopping from snippet to snippet of text. The third section of the website provides an offline engagement with the article. It consists of 7 posters that can be printed off at home, each containing 4 keywords and 4 connected QR codes. The QR code next to each keyword will direct the reader to the corresponding keyword on the website, offering them the availability to access the previously described text snippets via their mobile devices. On the backside of each poster you can find all 7 posters in a reduced size with their accompanying keywords and QR codes. The poster can be folded in such a way (following the provided folding instructions) that it forms a little hybrid booklet consisting of all the miniature posters.

A GENEALOGY OF PERFORMATIVE PUBLISHING

This article for *The disrupted Journal of Media Practice* focuses on performative publications and is itself at the same time a performative publication. Written *in Hypothes.is* this article will hinge upon specific aspects, fragments, and concepts of the original performative project that it engages, entangling the community's engagements along the way.

> ***Janneke_Adema*** I would like to further extend this practice-based project both theoretically and practically, by discussing the genealogy and correlations of 'performative publishing' with ideas such as 'technotext' (Hayles), 'performative

materiality' (Drucker) and 'liberature' (Fajfer), alongside other projects and practices. As part of this I would like to explore the ethical and political challenges towards academic publishing these kinds of concepts and practices pose. By using *hypothes.is*—an open source software/browser extension that enables an annotation layer on top of websites and online files and objects— which for this special disrupted issue of the *Journal of Media Practice* functions as a way to enable conversations around its processual papers, I would like to draw in these conversations around performative publications by directly setting up a dialogue with various theorists and the works, concepts, practices and values that connect to both this project and to performative publications as I envision them more in general.

Janneke_Adema By doing this I want to critically reflect on this project and extend it not in a 'traditional' way, i.e. by writing about a practical project in a linear manner in a separate print on paper venue in order for it to count as 'academic'. Instead I want this reflection to be connected more closely to the project itself and, indeed, to become a part of it. My reflection, interweaved with the above mentioned dialogue, will be written completely 'in' hypothes.is and will scaffold in a sense on specific aspects, fragments, outputs and pages of the original performative project. It will engage both with the practical project as an example of a performative publication, but at the same time it will further extend and reflect upon the *New Formations* article which the performative publication responds to and emerged from; in this sense my contribution to the disrupted *Journal of Media Practice* wants to establish closer connections to and wants to further explore the values and the thinking around (radical) open access and experimental performative publishing, both in theory and in practice.

Janneke_Adema By using hypothes.is my contribution not only invites people to comment on the publication and project, their comments become part of this paper and with that of this performative project. At the same time, the participants in the conversations on the disrupted Journal of Media Practice platform, as well as the potential peer reviewers, through their comments and suggestions, will all become active participants in this evolving publication, which is both open-ended in time and collaborative in authorship.

Yet from the outset this project has always been inherently collaborative not in the least since the New Formations article was co-written with Gary Hall (and even earlier in a draft version it was supported by an online conference, with various participant voices also seeping into the content) and the performative project was conceived together with designers Nabaa Baqir, Mila Spasova and Serhan Curti.

Hypothes.is allows for further extensions of these collaborative tendencies, and aids in putting into question the single authorial voice that we tend to attach originality, meaning and responsibility to within academic publishing. By writing this article 'in the margins' and focusing on connections and dialogue in the first instance, it aims to further break down the distinctions that are still kept up in many experiments with collaborative authorship in which the comments and the texts upon which they reflect continue to exist in a hierarchical and often passive setting (i.e. one comments upon a text in the margins—with commentpress and hypothes.is software for example, or at the bottom of a text—with blogposts—where the comments often remain passive and are set up in a subordinate relation to the main text). Here marginal writing takes the main focus and interweaves itself with the other voices that make up this project.

Janneke_Adema Yet at the same time, as Derrida has argued, writing in the margins—where the margin more in general takes in a liminal inside/outside position—forms a means of resistance, a disruption or blurring of the line between the central main text and the writing in the margins. At the same time writing in itself is no more than a writing in the margins of preceding texts. 'Can this text become the margin of a margin? Where has the body of the text gone when the margin is no longer a secondary virginity but an inexhaustible reserve, the stereographic activity of an entirely other ear?' (Derrida 1985, xxiii)

Cplong This approach, which I admire and support, challenges the traditional way in which the authority of the author is established and maintained in traditional scholarship. The logic of a main text with marginalia reinforces the aura of authorial authority in ways that limit dynamic and potentially creative play between writer and reader.

My enhanced digital book on Plato and Socrates tried and failed to undermine the hegemony of authorial authority, despite the attempts I outlined in this post on the **Evolving Digital Book**.

To do this well requires effective design (which my book project decidedly didn't have) and cultivated habits (which we have not yet learned, but which projects like these are helping us to develop.)

Janneke_Adema In many ways though this is also a question of perspective and sensibility towards the plural agencies involved in scholarship. In this sense your authorial authority is always already, maybe not undermined, but entangled with the material medium in which it is expressed and the tools that enable it, with the discourses that surround your scholarship and with the political economic systems that structure it. It is our specific discursive vision that limits a material practice that is already polyvocal and distributed where it concerns agency and meaning-making. In this sense it is about us as scholars being aware of these cleavages, the ethics and politics behind them, and exploring how we can intervene in them, both theoretically and practically. Experimenting with the form of the book/our scholarship is one way I feel we can do this in a meaningful way, and yes, thinking about design and our own cultivated habits is essential in this respect.

PERFORMATIVE INTRA-ACTION AND CYBER-DEMOCRACY

Janneke_Adema For Long performative publications are directly connected to the idea of practice, where following the concept of performativity, he argues that ideas should be put to practice, where practice can further inform and enrich one's ideas again. Long applies these values directly to several of his own performative projects. In his book *The Socratic and Platonic Politics: Practicing a Politics of Reading*, he shows how Socratic philosophy and Platonic writing was designed to cultivate dialogue and community. By digitally enhancing his publication, Long explores how writing and reading can promote community in a digital context, in specific a community of collaborative readers. As Long argues: 'If, however, the book is not to be a mere abstract academic exercise, it will need to be published in a way that performs and enables the politics of collaborative reading for which it argues' (Long 2012). A further extension of this project is a podcast series titled *Digital Dialogue* which aims to cultivate dialogue in a digital age by engaging other scholars in open conversation online. Long is also involved in the *Public Philosophy Journal* project, which is specifically set up to crawl the web to find diverse positions on various philosophical subjects and to bring these together in a collaborative writing setting. As Long explains: 'The PPJ is designed to crawl the web, listening for conversations in which philosophical ideas and approaches are brought to bear on a wide variety of issues of public concern. Once these conversations are curated and a select number chosen for further development, we will invite participants into a space of collaborative writing so they can work their ideas up into a more fully formulated scholarly article or digital artifact' (Long 2013).

Janneke_Adema Long's publications are exemplary for bringing into practice a specific ethics and politics making use of the affordances of the digital medium to help embody more fully what publics, practice, dialogue, community, writing, reading and collaboration can and could mean in an online environment. In this sense his work explores what the possibilities of such a politics could be in a digital context. At the same time of course, the digital influences and affects what these concepts are and could be and therefore can be seen as an active agent in their unfolding.

Yet in what sense can a performance of Socratic and Platonic ethics and politics, and related ideas of the good life in a digital context, leave space open for a rethinking of what politics is based on our performance of scholarship online? As a system of thought how does it delimit political development? As Gary Hall has argued: 'Instead of developing new, singular, or at least specific theories of the politics of new media, critics have for the most part tended to understand digital politics in terms of already decided and legitimated theories and ideas' (Hall 2008, 149). For Hall then, following Mark Poster, cyberdemocracy emerges as a potential space for new, 'unthought' forms of democracy, where 'in order to understand the politics of the Internet we need to remain open to the possibility of a form of politics that is "something other than democracy" as we can currently conceive it' (Hall 2008, 179–180).

LIBERATURE, MATERIALITY AND AGENCY

Janneke_Adema *Liberature* is a term, concept and genre coined in 1999 by the Polish avant-garde poet Zenon Fajfer, and further developed by his collaborator: literary scholar and theorist Katarzyna Bazarnik. Liberature is literature in the form of the book. Bazarnik and Fajfer define liberature as 'a literary genre that integrates text and its material foundation into a meaningful whole' (Bazarnik and Fajfer 2010, 1). In the introduction to Fajfer's collected essays, Bazarnik describes liberature as literary works in which the artistic message is transmitted not only through the verbal medium, but also through the author 'speaking' via the book as a whole (Bazarnik 2010, 7). Liberature is therefore a total approach that reaches beyond the linguistic medium, where the material form of the work is essential to its understanding and forms an organic element of the (inseparable) whole. Both Fajfer and Bazarnik emphasise that in liberature, the material book is no longer a neutral container for a text, but becomes an integral component of the literary work.

Janneke_Adema Fajfer and Bazarnik make some interesting observations on how in liberature the book does not contain the work, it is the work. In this sense they don't see the material book as a representation of the work but as something that actively shapes and determines the work. Their focus on liberatic works is both a reaction to a previous literary context and a plea to authors to take responsibility for the future becoming of literature. First of all, as a specific response in a Polish context (but more wider too), it rallies against literary traditions that see the materiality of the book as non-significant, that classify literature as 'disembodied'. As Bazarnik and Fajfer state: 'If I emphasise this bodily, material aspect so much, it is because Polish literary studies seem still dominated by scholars indebted to Roman Ingarden, a Polish philosopher who ventured into literary studies to produce a highly influential theory of the literary work of art in which he denied its "material foundation" (as he called it) any significance. It was to be passed over and not interfere with reading' (Fajfer and Bazarnik 2010). Secondly, they present liberature as a way out of the 'crisis of contemporary literature', which they say has its roots in the continued focus on the text and its meaning, while neglecting the physical shape and structure of the book. This is delimiting the creative possibilities for the author, they claim. As Fajfer writes: 'I believe that it is his responsibility to consider the physical shape of the book and all the matters entailed, just as he considers the text (if not to the same extent, he should at least bear them in mind). The shape of the book should not be determined by generally accepted conventions but result from the author's autonomous decision just as actions of his characters and the choice of words originate from him' (Fajfer 2010, 25).

Janneke_Adema Although they want to foreground the materiality of the book, this doesn't automatically mean Fajfer and Bazarnik—in their conceptualisation of liberature—also grant more space to the agency of or the agentic role played by the book's materiality. This is one important aspect where liberature differs from my conceptualisation of performative publications. Fajfer and Bazarnik emphasise that a book falls within the genre of liberature when it is not a neutral container for a book. Does this then imply that in non-liberatic genres the book remains a neutral container in their vision? As I have argued in depth elsewhere, the book's materiality always shapes its content and vice versa, as do the context and discursive practices surrounding the book (Adema 2016).

In this sense one could argue all publications are performative, they shape their own development through interactions between the different human and non-human agencies that make up the apparatus of the book (Barad 2007). However what I want to put forward here is that we can use the concept of performative publications to explore and become more aware as scholars and writers of how we do scholarship, of how we materially produce or perform it and of how the materiality of the media we use to communicate our scholarship is co-constitutive of it. As a concept it aims to encourage scholars to take responsibility for the becoming of the scholarly book, in interaction with the other material-discursive agencies involved in and affecting this development. How can we support more ethical involvements with the book as it unfolds?

Janneke_Adema A second aspect in which I feel liberature as a genre remains rather conservative, is in its strong adherence to the intentionality of the author. Instead of giving more attention to

the agency of the material book, which Fajfer and Bazarnik emphasise as integral to the totality of the work, they emphasise that it is the author that determines both the content and the format of the liberatic work. They highlight the author's 'artistic liberty' or freedom (liberature relates here to libertas) when they state: 'It is the writer who intentionally shapes the form of the book to suit the text' (Bazarnik and Fajfer 2010). What kind of agency does this leave for the book and its specific materiality itself? What I want to explore is how in performative publications this intentionality is distributed, how it is part of various human and non-human agencies, which include the discursive practices that shape both the book and its author. Fajfer and Bazarnik instead emphasise that the material format is subjected to the text as part of authorial intention. Here they don't leave much room to explore how both text and context, discourse and material, are similarly involved in shaping authorial intention. Do liberatic works not remain disembodied in this vision, when their material agency is simply replaced by total authorial intention?

There is a tendency towards purity and control in liberature, where the author's intentions remain more important than the influence of other agencies in the creation of (literary) works. For example, as Fajfer and Bazarnik (in line with romantic and intentionalist traditions of textual criticism (Bowers 1949, Tanselle 1990)) state: 'In preparing each publication we pay special attention to the author's intentions, trying to establish or restore the original layout usually ruined by editors who, strange as it may seem, usually disregard the author's design' (Bazarnik and Fajfer 2010). Although I support Fajfer and Bazarnik's vision that writers should take more responsibility for the material production and becoming of their publication, and for the various aspects of the publishing process, for me this does not imply that these aspects should be (or ever can be) in control of a total intentional author. Although I agree with Fajfer that 'the shape of the book should not be determined by generally accepted conventions', I would like to emphasise forms of distributed intentionality or agency as part of our writing and publishing processes; processes which, albeit not under our control, we should nonetheless take responsibility for. This is clearly a route Fajfer does not want to take: 'Otherwise, one would have to agree with Raymond Federman and admit that one shares the authorship of one's masterpieces with the editor, typesetter, and manuscript reviser; and what writer would like to do that?' (Fajfer 2010, 25)

Janneke_Adema A further distinction between performative publications and liberature lies in the fact that liberature very clearly distinguishes itself as a literary genre or phenomenon. Fajfer argues that it is necessary to create this separate genre because he too often sees non-traditional literary works being judged as works of art, not as literature. In this sense liberature should be seen as differing from artists' books and concrete poetry, Bazarnik and Fajfer state: 'So the concept of "liberature" grew out of Oka-leczenie, the book we labelled as such, partly in order to avoid the term "the artists' book". We had to come up with an appropriate term to describe it, or to give critics an appropriate tool to handle it if we wanted them to take it seriously. Otherwise, it would have been labelled "the artists' book" or a typographic happening, as someone called it, and relegated to the margins of literature. Instead of getting to libraries and bookshops, it would have ended up in galleries and exhibitions. But we wanted it to be read. Our priority in writing and designing it was not to make it visually appealing, but to find an appropriate form that would suit its subject (...)' (Bazarnik and Fajfer 2010). Perhaps this literary context also explains why it is harder for Bazarnik and Fajfer to complicate authorial intention, something that has perhaps been worked through more extensively in an artistic context than it has been in a literary one.

Janneke_Adema A final distinction seems to lie in the fact that liberature remains very much focused on text-based and non-digital works of literature. Can a video-work be liberature for example? In liberature the totality of the work remains key, which includes the semantics of the text in combination with its materiality, together forming a semiotic unity or symbiosis. Does this focus on a total work also mean that liberature sees (literary) works as objects, as fixed and static (as opposed to fluid and processual, for example?).

Fajfer emphasises that for him, liberature does not mean adherence to the codex form: 'There is no reason for constraining oneself to the traditional form of the codex. These work can assume any shape at all and be made of any material' (Fajfer 2010, 44). However, this definition does not seem to include digital works. In their analysis of liberature Bazarnik and Fajfer focus mainly on modernist and avant-garde print-based works. With respect to current developments, liberature can be seen as a response to digital media (*Tree of Codes*, Jonathan Safran Foer's work that is often seen as extremely hard to adapt to a digital environment is often mentioned as a work of liberature). Here there seems to be some overlap with post-digital works, which show a renewed interest in experimentation with print, craft, artist and even 'hipster' publishing. Print in this sense is seen as evading the restrictions and control that the digital environment and its distribution models impose. (Ludovico 2012, Cramer 2012).

Fafjer even goes so far as to oppose liberature to digital hypertexts, predominantly because, due to their specific materiality, liberatic works can not easily be translated into hypertext: 'The book (from Latin "liber") is a part of the work; its physical shape and structure constitute its integral part. So it is not easy to take out the text and place it in the virtual space since in the liberatic work the space in which words are contained is not neutral' (Fajfer 2010, 10). There is a tendency here to both experiment with the book's format whilst also maintaining the printed book, or the codex or book object. In this sense liberature seems to have limited

interest in experimentation with digital or hybrid print/digital content, where Fajfer even professes a fear for digital media: 'We can only hope that a future masterpiece will change the present situation and the attitude of writers to the material aspect of the book, which they have ignored so far. This is, I believe, the only way of saving hardcopy books from obliteration by electronic media' (Fajfer 2010, 27-28).

FROM TECHNOTEXTS TO PERFORMATIVE MATERIALITY

Janneke_Adema As a term, performative publications have a lot in common with Katherine Hayles's concept 'technotexts'. In her book *Writing Machines* (itself a technotext, beautifully designed by Anne Burdick in a hybrid print and 'webtake' version) Hayles introduces the term technotext as a relative and alternative to concepts such as hypertext and cybertext. She defines a technotext as something that comes about 'when a literary work interrogates the inscription technology that produces it' (Hayles 2002, 25) and elsewhere as 'a book that embodies its own critical concepts (Hayles 2002, 140)'. In *Writing Machines* Hayles then goes on to analyse 3 technotexts, Talan Memmott's work of electronic literature *Lexia to Perplexia* (2000), Tom Phillips artist's book *A Humument* (1970), and Mark Z. Danielewski's novel *House of Leaves* (2000).

Janneke_Adema Yet there exists a difference in focus and emphasis between what Hayles defines as technotexts and what I here would like to put forward as performative publications. In the latter the accent lies more on the material agency of publications, not merely *investigating* or *interrogating* their own mediality or materiality, but *actively enacting* or *performing* it. How does the term 'technotext' in this sense relate to the emphasis in a lot of current theory on what texts do and not just what they mean or signify, or even embody? In this respect it is useful to go back to Johanna Drucker's conceptualisation of *performative materiality*, where she states that 'performative materiality is based on the conviction that a system should be understood by what it does, not only how it is structured' (Drucker 2013). Hayles does however also focus on this aspect of 'doing' when she states that what technotexts do, is 'bring into view the machinery that gives their verbal constructions physical reality' (Hayles 2002, 26). However, here again one could argue that performative publications move beyond a 'bringing into view' or a 'reflecting on' their own mediality, where they are actively involved in performing (or performatively disrupting or intervening in) it.

In this respect one could argue that technotexts are focused more on the ontological dimension of literature than on its actual performance. Again, as Drucker also argues, as a concept performative materiality should be seen as an extended dimension of materiality, not as an alternative or a replacement, and in this sense performative publications can be seen as a further extension of what Hayles explores with her concept of technotexts. As Drucker states, 'performative materiality suggests that what something is has to be understood in terms of what it does, how it works within machinic, systemic, and cultural domains' (Drucker 2013). In this sense it goes beyond reflection and 'shifts the emphasis from acknowledgement of and attention to material conditions and structures towards analysis of the production of a text, program, or other interpretative event' (Drucker 2013).

Technotexts as a term also seem constricted to 'texts' to some extend and to their technologies of inscription, where, as I would argue, performative publications encompass a broader ecology of materiality, taking into consideration not only the technologies that make up a text or a work but also the discourses, authorial intentions, systems and forms of material production that a publication is entangled with and performs. In this respect performative publications 'interrogate' and intra-act with what produces them in a broader sense, going beyond technology to include ideas of the book, originality, copyright, publishing models, the poethics of scholarship etc.

Janneke_Adema Two examples of what I would claim are not only technotexts but also (or in addition to that) performative publications are Mark Amerika's *remixthebook* (2013) and Whitney Trettien's *Computers, Cut-ups, and Combinatory Volvelles: An Archaeology of Text-generating Mechanisms* (2009). Trettien's thesis presents an archeology of text-generating mechanisms, exploring writing as *ars combinatoria*—as a material, combinatory practice—examining a wide array of forms from volvelles to cut-ups and digital poetry. Yet Trettien presents not a simple linear and narrative history; her archaeology is itself designed as an online combinatory text-generating mechanism. Even more, Trettien's work not only reflects or interrogates its subject or contents by performing its ideas materially: in addition to this it also, simultaneously, intervenes into this debate in a performative way (both conceptually and practically), defamiliarising the, as Trettien states, presumed natural 'institutional conventions of scholarly reading, writing and publication' (2009). Her digital mechanism demands that the reader participate in the construction and performance of her work, for example. As Trettien argues: 'by both presenting and enacting the very mechanisms I theorise, I hope to put a neglected past in conversation with our present while still waving "goodbye to much that is familiar"' (2009).

DESIGN CONSIDERATIONS

KamilaKuc Here the notion of a design as a political tool is also crucial. From the Constructivist practices onwards, the question of how design comments on and engages with contemporary life is definitely manifested in this project as well as in corresponding practices such as *Photomediations: An Open Book*. How does the content one wants to present/communicate to the audiences fit the format in which this information is presented/accessed seem to be the key questions.

Janneke_Adema The concept of performative publications is closely aligned with current discussions within the digital humanities and media theory around design and scholarship. Here the focus is on the acknowledgement of the role played by and the influence of, design, design choices and material forms of scholarship, when it comes to the creation, dissemination and consumption of scholarship. One of the ongoing issues in this respect is how the design of online scholarship continues to mirror and reproduce print-based forms of communication instead of experimenting with the possibilities that the digital medium offers us. As Johanna Drucker argues: 'In spite of the networked condition of textual production, the design of digital platforms for daily use has hardly begun to accommodate the imaginative possibilities of constellationary composition, graphic interpretation, and diagrammatic writing… Very few acts of composition are diagrammatic, constellationary, or associative. Fewer still are visual

or spatial. The predominant modes of composition in digital displays have remained quite linear, even when they have combinatoric or modular underpinnings' (2014, 183). Print based habits and designs also come with ingrained power structures, value systems and discourses, and with specific stakeholders that have heavily invested in these specific medial forms, which they have further essentialised and commodified. The changing materiality of scholarship offers us the opportunity to critique the iterative print-based habits in academic publishing and communication. Experimenting with new forms of communication therefore entails a critical redesign of scholarship.

Janneke_Adema When it comes to issues of design, Craig Saper argues for a 'visceral scholarship', which pays closer attention to the 'visceral, visual, and sonic qualities' of scholarship, as well as to the specific sensibilities of the subjects that we research. He perceives visceral scholarship to be an experimental model for alternative forms of online research. Saper has experimented with the creation of this form of scholarship through the online ethnographic project Folkvine.org. Folkvine.org is both a website centered around a community arts collective in Florida, and an experiment in creating online ethnographic scholarship, paying specific attention to the relationship between scholarship and website design. Saper and his collaborators use Folkvine.org to experiment with bringing into practice how design is a crucial aspect of the message or the content being communicated. Specific design decisions produce specific kinds of meaning, Saper argues, which are again specific to the medium used. Design for Saper therefore functions as an integral aspect of scholarship, not, as he explains it, as an invisible lens or ornament for scholarship. In this respect, Folkvine portrays the sensibilities and the aesthetics of the artists involved both in content and in form (Saper 2008).

Janneke_Adema Tara McPherson has grappled with the politics and ethics inherent in questions of design as part of both her research practice and her various publishing endeavours. As such she asks the question as to 'what it might mean to design—from their very conception—digital tools and applications that emerge from the concerns of cultural theory and, in particular, from a feminist concern for difference' (McPherson 2014, 178). Influenced by Anne Balsamo's work around design and Karen Barad's concepts of intra-action and entanglement, design, McPherson states—be it of technologies, software, or code—, is an outcome of our entanglements with matter, with each other, and with discursive structures. From the perspective of critical theory, issues around identity politics are therefore not simply 'add-ons' to our analyses or metadata, but are operating principles integrally connected to (the design of) our archives and databases. Praxis and theory cannot be 'bracketed' or singled out McPherson states when it comes to issues of design and knowledge production. McPherson argues that feminist scholarship is important to start to think through how we can design our tools, our archives and databases differently, engaging power and difference and taking into account the inherent intra-action of context and code (McPherson 2014).

Janneke_Adema McPherson brings into practice her ideas around feminist design and knowledge production as part of several publishing experiments, including the journal **Vectors** and the publishing platform **Scalar**. Here her focus is on enabling scholarship to be multimodal, performative and immersive. Where Vectors, as McPherson explains, aimed to engage feminist work by integrating form and content and making this transparent and manifest as part of the journal's aesthetics and its information design, with Scalar they wanted to push this further to also integrate these principles on the level of software design. As McPherson states: 'Scalar takes seriously feminist methodologies ranging from the cut to theories of alliance, intersectionality, and articulation not only in support of scholars undertaking individual projects but also in our very design principles' (McPherson 2014, 185).

McPherson's aim has been to create speculative projects, which are better able to support humanities thinking. In this respect she reiterates that design, for her, is not a mere representation, but it is performative. As she states with respect to visualisations: 'The visualizations are not merely illustrative; they are also powerful interpretations that present a project's structure, evidence, and arguments in new ways. They bring together narrative (and analysis) with the database, enriching each' (McPherson 2014, 184).

TOWARDS A SCHOLARLY POETHICS

Janneke_Adema Scholarly poethics is what connects the 'doing' of scholarship with the ethical components of research. Here, ethics and poetics are entangled and an ethical engagement is already from the start involved in the production of scholarship, it informs our scholarship. Whilst formulating a narrative around the idea of a scholarly poetics—what it would look like, what it could mean, imply and

do and, perhaps most importantly, what it could potentially achieve—in relation to our publishing practices, I want to argue that we should pay more attention to how we craft our own poetics as scholars.

Just as we have internal discussions about the contents of our scholarship, about the methodologies, theories and politics we use to give meaning and structure to our research, we should similarly have these kinds of discussions about the way we *do* research. Thus we should also be focusing on the medial forms, the formats and the graphic space in and through which we communicate and perform scholarship (and the discourses that surround these), as well as the structures and institutions that shape and determine our scholarly practices. This 'contextual' discussion, focusing on the materiality of our (textual) scholarship and its material modes of production, is and should not in any way be separate from a discussion on the contents of our work. The way we do scholarship informs its 'outcomes', what scholarship looks like. It informs the kinds of methodologies, theories and politics we can choose from, and of course, vice versa, these again shape the way we perform our scholarship. A focus on scholarly poethics might therefore be useful in bridging the context/content divide.

So what then is the altered status of a (digital) scholarly poethics today? Which theoretical streams, disciplinary fields, and schools of thought (inside and outside of academia, connecting the arts and the humanities) have specifically incorporated attention to the practices and performances of scholarship and this internal/external divide? Here it would be useful to look to fields such as design, poetry, science and technology studies (STS), feminist theory, the (radical) open access movement, and—in some instances the digital humanities and in cultural and literary studies—where the way we conduct scholarship can be seen to have been at the forefront of academic inquiries. What can we learn from these discussions and how can we add to and expand them to enrich our understanding of what a scholarly poethics could be(come)? As I envision it a scholarly poethics is not one thing, not a specific prescriptive methodology or way of doing scholarship, it is a plural and evolving process in which content and context co-develop. Scholarly poethics thus focuses on the abundant, and continuously changing material-discursive attitudes towards scholarly practices, research, communication media (text/film/audio) and institutions.

Janneke_Adema Poetics, although hard to define in all its plurality and in the variety of uses of the term, most commonly can be seen perhaps as a theory of literary forms (Genette 1988) or more subjectively, as an author's specific theory of literature. In this respect poetics seems to refer more to structure and stability, where poiesis—a verb—which lies at the root of the word poetry, refers to the act of making in language. If we want to explore how the difference between poetics and poiesis works out specifically in the realm of textual matter and writing practices, it is important to look at some of the important writing done by feminist literary theorists on (feminist) poetics. Terry Threadgold has explored in depth how in feminism or feminist writing attention shifted from exploring poetics as the study of ready-made textual forms, towards the exploration of poiesis, the study of the 'making' or 'performing' of textual forms. Here the focus is more on the responsibility that we have towards how text is created and how we create texts.

In this respect Threadgold is mostly interested in feminist rewritings, where she states—echoing the concept of iterability in Derrida and Bulter—that 'one cannot in fact write at all without rewriting' (Threadgold 1997, 56). Directly connecting the content of our work with its context, Threadgold argues that every analysis, and thus every critique and theory in this sense is performative, stating that: 'one does not analyse texts, one rewrites them, one does not have an objective metalanguage, one does not use a theory, one performs one's critique. Critique is itself a poiesis, a making' (Threadgold 1997, 1).

Similar to Threadgold I am interested in 'rereading and rewriting the theories and practices of poetics and poiesis against one another' (Threadgold 1997, 1). Poiesis can be seen as a dynamic force, where poetics is its necessary static counter-point; in this sense the terms

already denote each other. Threadgold talks about poetics as meaning 'to work on and with texts'. With our changing conception of and understanding that texts are processual, the dynamic term 'poiesis' became perhaps more suitable, Threadgold argues.

Janneke_Adema Literary theorist Joan Retallack has written extensively about the responsibility that comes with formulating and performing a poetics, which she has captured in her concept of *poethics* (with an added h). Retallack is interested in a poetics of/as change, or as she calls it, a poetics of the swerve (clinamen), which continuously unsettles our familiar notions (Retallack 2004, 1).

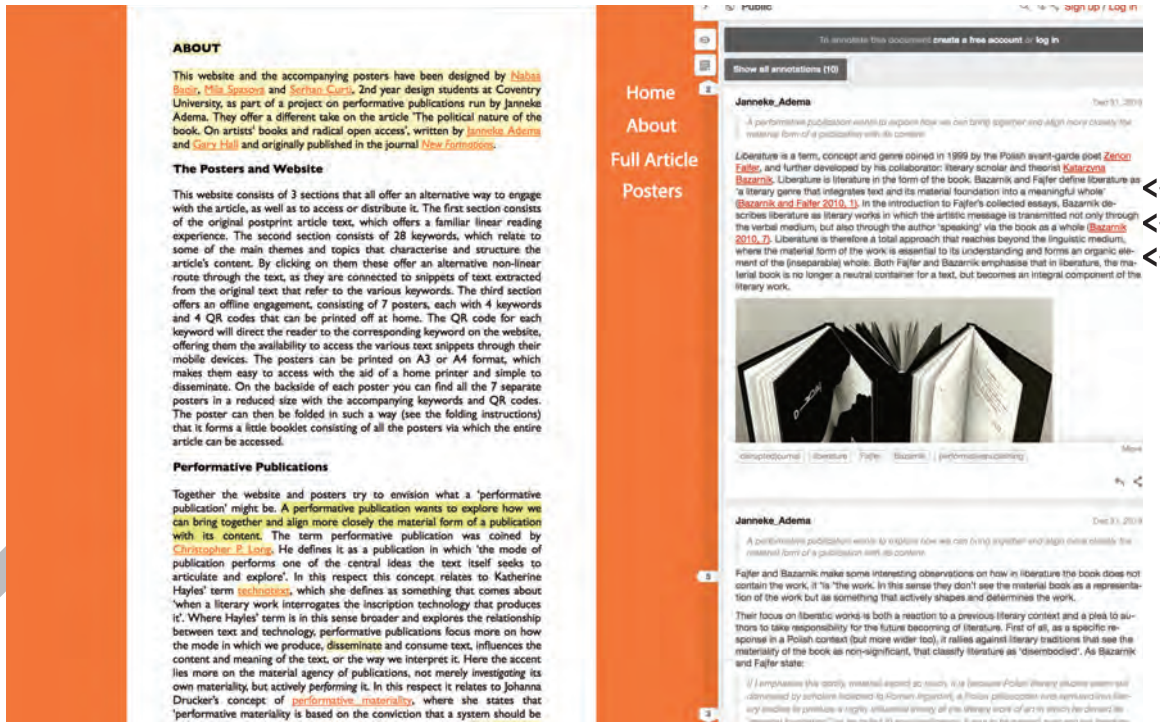
Threadgold opposes poetics and poesis, where she sees the 'theoretical poetics' as a heritage of structuralism and modernism, versus the what she calls 'performative poesis', which she identifies in post-structuralism and postmodernism. Retallack however complicates this opposition in her poetics of change. She is interested in how change can take place within already determined situations. How do experimental situations come about?

What Retallack wants to explore and argue for is what she calls 'a certain poetics of responsibility', which she conceptualises as a 'wager'; it means taking a risk for something that matters (Retallack 2004, 3). Her poethics complicates agency (as an interacting between self and world), nevertheless urges upon our responsibility to guide change the best way we can, and to keep it in motion. It is in a poethics therefore, that ethics and aesthetics come together.

Janneke_Adema If performative publications are the material expressions or incarnations of specific research projects and processes, entangled with them are various other agencies of production and constraint (i.e. technological, authorial, cultural and discursive agencies, to name just a few). What I want to argue is that performative publications as a specific subset of publications actively interrogate how to align more closely the material form of a publication with its content (in other words, where all publications are performative—i.e. they are knowledge shaping, active agents involved in knowledge production—not all publications are 'performative publications', in the sense that they actively interrogate or experiment with this relation between content and materiality—similar to artist books). Yet in addition to this there is also an openness towards the ongoing interaction between materiality and content which includes entanglements with other agencies, and material forms of constraint and possibility.

This concern for *the materiality and form of our publications* (and directly related to that the material production and political economy that surrounds a publication) is not a response to what elsewhere as part of a critique of certain tendencies within the field of new materialism is seen as a reaction to 'the linguistic turn' (Bruining 2013). On the contrary, I see this as a more direct reaction against perspectives on the digital which perceive digital text as disembodied and as a freeing of data from its material constraints as part of a conversion to a digital environment. However, content cannot be separated that easily from its material manifestations, as many theorist within the digital humanities have already argued (i.e. Hayles, Drucker). Alan Liu classifies this 'database' rhetoric of dematerialization as a religion that is characterised by 'an ideology of strict division between content and presentation' where content is separated from material instantiation or formal presentation as part of an aesthetics of network production and consumption (Liu 2004, 62).

Janneke_Adema This binary distinction between reality and representation, which Liu critiques above, is one that is being addressed within feminist new materialism in specific. Karen Barad's theory of poshumanist performativity in specific emphasises the material dimensions of our discourses and the complex relationship between the material and the discursive, between content and materiality (Barad 2007). Similarly Katherine Hayles warns against theories which state that 'print literature was widely regarded as not having a body, only a speaking mind', arguing that materiality instead should be seen as an emergent property (Hayles 2004, 70). In this respect, performative publications as a practical application of these theories similarly try to stage an intervention into simplistic understandings of publications as representations of scholarship, disconnected from their publication media, their authors/producers and their contexts of material production.



ABOUT

This website and the accompanying posters have been designed by Nabas Bagir, Mila Sposova and Serhan Ciftci, 2nd year design students at Coventry University, as part of a project on performative publications run by Janneke Adema. They offer a different take on the article 'The political nature of the book. On artists' books and radical open access', written by Janneke Adema and Gary Hall and originally published in the journal New Formations.

The Posters and Website

This website consists of 3 sections that all offer an alternative way to engage with the article, as well as to access or distribute it. The first section consists of the original postprint article text, which offers a familiar linear reading experience. The second section consists of 28 keywords, which relate to some of the main themes and topics that characterise and structure the article's content. By clicking on them these offer an alternative non-linear route through the text, as they are connected to snippets of text extracted from the original text that refer to the various keywords. The third section offers an offline engagement, consisting of 7 posters, each with 4 keywords and 4 QR codes that can be printed off at home. The QR code for each keyword will direct the reader to the corresponding keyword on the website, offering them the availability to access the various text snippets through their mobile devices. The posters can be printed on A3 or A4 format, which makes them easy to access with the aid of a home printer and simple to disseminate. On the backside of each poster you can find all the 7 separate posters in a reduced size with the accompanying keywords and QR codes. The poster can then be folded in such a way (see the folding instructions) that it forms a little booklet consisting of all the posters via which the entire article can be accessed.

Performative Publications

Together the website and posters try to envision what a 'performative publication' might be. A performative publication wants to explore how we can bring together and align more closely the material form of a publication with its content. The term performative publication was coined by Christopher P. Long. He defines it as a publication in which 'the mode of publication performs one of the central ideas the text itself seeks to articulate and explore'. In this respect this concept relates to Katherine Hayles' term technotext, which she defines as something that comes about 'when a literary work interrogates the inscription technology that produces it'. Where Hayles' term is in this sense broader and explores the relationship between text and technology, performative publications focus more on how the mode in which we produce, disseminate and consume text, influences the content and meaning of the text, or the way we interpret it. Here the accent lies more on the material agency of publications, not merely investigating its own materiality, but actively performing it. In this respect it relates to Johanna Drucker's concept of performative materiality, where she states that 'performative materiality is based on the conviction that a system should be

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Janneke_Adema

Liberature is a term, concept and genre coined in 1999 by the Polish avant-garde poet Zenon Fajfer, and further developed by his collaborator, literary scholar and theorist Katarzyna Bazarnik. Liberature is literature in the form of the book. Bazarnik and Fajfer define liberature as 'a literary genre that integrates text and its material foundation into a meaningful whole' (Bazarnik and Fajfer 2010, 1). In the introduction to Fajfer's collected essays, Bazarnik describes liberature as literary works in which the artistic message is transmitted not only through the verbal medium, but also through the author 'speaking' via the book as a whole (Bazarnik 2010, 7). Liberature is therefore a total approach that reaches beyond the linguistic medium, where the material form of the work is essential to its understanding and forms an organic element of the (inseparable) whole. Both Fajfer and Bazarnik emphasise that in liberature, the material book is no longer a neutral container for a text, but becomes an integral component of the literary work.

Janneke_Adema

Fajfer and Bazarnik make some interesting observations on how in liberature the book does not contain the work, it 'is "the work. In this sense they don't see the material book as a representation of the work but as something that actively shapes and determines the work.

Their focus on liberatic works is both a reaction to a previous literary context and a plea to authors to take responsibility for the future becoming of literature. First of all, as a specific response in a Polish context (but more wider too), it rallies against literary traditions that see the materiality of the book as non-significant, that classify literature as 'disembodied'. As Bazarnik and Fajfer state:

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CREATIVE PRACTICE AS RESEARCH: DISCOURSE ON METHODOLOGY

Journal of Media Practice

CREATIVE PRACTICE AS RESEARCH: DISCOURSE ON METHODOLOGY

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Abstract: In recent years artistic practice has developed into a major focus of research activity, both as process and product, and discourse in various disciplines have made a strong case for its validity as a method of studying art and the practice of art. This paper presents a methodological approach to creative practice as research, and includes an overview of the different types of practice-related research currently undertaken across a variety of disciplines; discussion of the purposes and applications of creative practice research; and the Practitioner Model of Creative Cognition sample methodology I developed through my own creative practice research. The online version of this paper[1] is a living discussion of practice-based methodologies in creative practice research, included as part of the special issue The Disrupted Journal of Media Practice, and invites reader contributions and discussion for future revisions.

Keywords:
Practice-based Research>>>>>>>>>>>>>>
>>>>>>>>>>>>>**Creative Research**>>>>>>
>>>>>>>>>>>**Methodology**>>>>>>>>>>>
Auto-ethnomethodology >>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>>**Creative Cognition**

1
Available at http://scalar.usc.edu/works/creative-practice-research/

INTRODUCTION

Art, literary, music, and film analysts examine, dissect, and even deconstruct the art that we create in order to study culture and humanity, pulling the techniques and references and motivations apart to develop knowledge of how works of art relate to the culture and society in which they are produced, as well as to the development of particular art forms over time. Practice-related researchers push this examination into a more direct and intimate sphere, observing and analysing themselves as they engage in the act of creation, rather than relying solely on dissection of the art after the fact.

The practice-related method presented here was developed through my research into creative practice, specifically in creative writing. While writers have always been researchers – conducting background research, observing human interaction, analysing literary techniques – creative writing as a field of academic inquiry is a relatively recent emergence. As a result, when I began my research in the field, there were few existing methods from which to draw.

Practice-related research is an accepted methodology in medicine, design, and engineering (where it is often called 'action research' [Reason and Bradbury 2001], referring to field-based research and participatory experiments as opposed to laboratory tests). While it has always been present to some extent in the arts and humanities, recently artistic practice has developed into a major focus of research activity, and several recent texts[2] as well as discourse in various disciplines have made a strong case for its validity as a method of studying both the process and product of art. Note, however, that this paper defines a methodological *approach* rather than strictly defined methods; I offer a framework for practice-related researchers to apply to a variety of research questions about creative practice.

2
Smith and Dean 2009; Brophy 2009; Sullivan 2010; McNiff 2013; McNiff 1998; Gray and Malins 2004; Macleod and Holdridge 2006; Carter 2004.

The method described in the following pages is one I devised based largely on this approach to practice-related research, combined with my own knowledge as a one-time researcher in biological anthropology. As a scientist, I developed knowledge about my subject through protocol-based testing and observation, always with clearly defined methods for clearly stated research goals: to study and understand the processes and interactions of life. As a writer, I found parallel processes of experimentation across various forms of media, text, art, and performance. When we as practitioners pursue our art as research, we not only offer insights into art and the practice of art as it occurs, but can throw new and unexpected light onto a range of topics including cognition, discourse, psychology, history, culture, and sociology.

As creative practice expands as a field of academic research, there is a need to establish an ongoing discourse on and resource for appropriate practice-based methodologies. This paper is the opening volley in that discourse, and includes an overview of the different types of practice-related research currently undertaken across a variety of disciplines. The online version of this paper[3] is a living discussion of practice-based methodologies in creative practice research. As such it includes all materials and discussions from this print article, as well as the opportunity for readers to comment on the various sections, contribute toward ongoing revisions, and expand upon the sample methodology with their own examples. It also includes links to further research and teaching resources.

3
Available at **http://scalar.usc.edu/works/creative-practice-research/**

THE PRACTITIONER MODEL OF CREATIVE COGNITION

This paper presents a methodology for creative practice-based research, based on

my own research into creative digital writing (and using that work as examples where helpful). It begins with an examination of practice-based research, then compiles a model of practice-based research that pulls from the strengths of various methods of observation and analysis from several different fields, a targeted combination of auto-ethnomethodology, reflection applied to cognitive composition and creativity models, and post-textual media-specific analysis of the creative artefacts. The following sections examine each of these models of research, followed by the combined methodology model that is not only appropriate to the field of creative digital writing, but one that can be applied to practice-related research in a wide array of creative practice projects.

PRACTICE-BASED RESEARCH

Practice-related research can be hard to define, as the notion of 'practice' encompasses many potential activities from artistic to analytical. As such, practice-related research is referred to in many different ways; in related literature, 'the terms "arts-based research", "practice-based research", "practice-led research", "practice-centered research", [and] "studio-based research" are more or less used synonymously' (Niedderer and Roworth-Stokes 2007, 7). The term 'practice-led research' is typically the one used most consistently in the literature (cf. Perry 2008; Stewart 2006; Smith and Dean 2009; Sullivan 2009), perhaps because it puts the creative practice ahead of the research, a horse before a cart, as it were. This section defines four categories of practice-related research, according to the relationship between the creative practice and the communication of scholarly knowledge generated by such practice.[4]

The first two categories are likely the most familiar to the arts and humanities field: *practice-and-research*, and *practice-as-research*. Practice and research have long gone hand-in-hand in various arts disciplines; poets draw from their own creative practice in their textual analyses and criticisms of others' poetry, as do creative writers and dramatists. This approach, *practice-and-research*, is the most established in literature departments, journals, and publishing houses. The practitioner-researcher's creative artefacts and critical outputs are disseminated separately, while knowledge acquired from the creative practice informs the critical explorations. In some fields, particularly music, *practice-as-research* is also common, wherein the research consists entirely of the creative practice, with no explicit critical exegesis deemed necessary. The creative artefact is considered the embodiment of the new knowledge; emphasis is placed on creative exploration and innovation in the given artistic practice.

Where we begin to tread new territory is in the realms of *practice-led* and *practice-based research*. These categories of practice-related research '[involve] the identification of research questions and problems, but the research methods, contexts and outputs then involve a significant focus on creative practice' (Sullivan 2009, 48). The outcomes of such research are intended to develop the individual practice and the practice of the field, to build theory related to the practice in order to gain new knowledge or insight (Niedderer and Roworth-Stokes 2007, 10; Sullivan 2009, 48). Linda Candy makes a distinction between these two, though it can often be a rather blurry line in actuality (2006).[5] *Practice-led research* focuses on the nature of creative practice, *leading* to new knowledge of operational significance for that practice, in order to advance knowledge about or within practice. The results of practice-led

4
It is noted that all research endeavours can be argued to be 'creative', and conversely all creative practice can be argued to incorporate research and knowledge development, however implicitly. For the purposes of clarity in this particular discussion, I am drawing an artificial distinction between creative practice and scholarly knowledge as is generally communicated through academic discourse, while acknowledging that in practice, the two can be rather blended. Insights and alternative approaches that can enhance this discussion are welcomed in the comments of the online version of this paper.

5
Both approaches center on creative practice as a primary method of knowledge development. The distinction lies in the role of the creative artefact. For practice-led projects, the artefact is not as important as the process of creating it. In practice-based projects, however, the final artefact is a key element. In my research, I was interested in how changing from a prose writing practice to a digital writing practice affected my process and the narratives I produced. The former is a practice-led element, while the latter is practice-*based*.

research may be communicated in a critical exegesis without inclusion of the creative artefact, though the creative practice is an integral part of the research.

In *practice-based research*, the creative artefact is the *basis* of the contribution to knowledge. This method is applied to original investigations seeking new knowledge through practice and its outcomes. Claims of originality are demonstrated through the creative artefacts, which include musical performances, musical recordings, fiction, scripts, digital media, games, film, dramatic performances, poetry, translation, and other forms of creative practice. The creative artefact is accompanied by a critical discussion of the significance and context of the claims, and a full understanding can only be achieved through the cohesive presentation of the creative artefact and the critical exegesis.

Put simply, in practice-based research (hereafter 'PBR'), the creative act is an experiment (whether or not the work itself is deemed 'experimental') designed to answer a directed research question about art and the practice of it, which could not otherwise be explored by other methods. We create art to connect with others, to connect with ourselves, and often just for the sake of it. We experiment with our art in order to push boundaries, to ask questions, to learn more about our art and our role within it. This is nothing new. What emerges, then, from this methodology, is the *exegesis* that accompanies the creative work: that knowledge that has remained implicitly within the artist, made explicit and seated within the context of the scholarly field.

Graeme Sullivan's 2009 model identifies a framework of four key areas in which a practice-led or -based research methodology is applicable and appropriate. The first is *theoretical*, in which the practitioner-researcher is exploring research issues and problems; this paper can be seen as an exegesis of theoretical PBR, as the methodology it communicates was developed during the composition of a significant work of creative practice as experiment, in the absence of any existing methodologies that could be applied. In Sullivan's second category, *conceptual*, 'artists give form to thoughts in creating artefacts that become part of the research process' (Ibid, 50); often, this type of practice-related research is conducted as an attempt to understand the creative artefacts themselves, rather than to respond to a gap in scholarly technique or cultural context. A writer may be interested in the affects of different narrative perspectives on a short story, or a sculptor might explore the affordances of different sculpting media; in my work, I am interested how constructing narratives in different media affects me as a writer, and the structures of the stories that result. *Dialectical* practice-related research explores the human process of experiential meaning-making: how we connect to other minds through the middle-men of artistic media, how art conveys meaning beyond mere communication of actants and/or events. The final category is *contextual*, in which the practice is an effort to bring about social change (morality plays, for example).

The remainder of this model of practice-based methodology will focus on *practice-based research* as the foundation approach, primarily in the category of *conceptual* (though, as noted, other results do arise serendipitously; the categories are not mutually exclusive). Embedded within this foundation are methods of observation and analysis that provide a far more robust framework than relying solely on post-composition reflection for translating the implicit knowledge practitioners naturally develop through their creative practice into an explicit exegesis that the field can engage with. This framework consists of a modified ethnomethodology, cognitive analysis, and media-specific post-textual analysis.

AUTO-ETHNOMETHODOLOGY

Reflective analysis is a method practitioners frequently apply to their creative projects.

Reflection, however, dependent as it is upon memory, and conducted *after* the creative act rather than *during* (or as close to as possible), can be an unfortunately fallible method, and often fails to offer insights into the cognitive processes of creation that are frequently the focus of PBR. Ernest A. Edmonds, et al. note, '[t]he investigation of creativity as it takes place in naturalistic settings has been difficult to achieve and most studies of creativity draw on retrospective accounts of the creative process' (2005, 4). While some researchers decry any self-observation or reflection as inherently biased (cf. Bochner 2000), in PBR subjectivity is not as problematic as memory and lack of inquiry-directed observation. Thus, I call for the employment of a self-directed form of ethnomethodology during the composition of the texts, in the form of a research log (noting insights, process, difficulties), and draft materials and revision notes (which can later be analysed as *in situ* utterances). Together, these methods of documentation constitute a 'creative analytical processes (CAP) ethnography' in which the creative process and products, and the analytical process and products are deeply intertwined, offering opportunity for insight and nuance into the creative practice through a necessarily subjective record (L. Richardson and St. Pierre 2008).

Harold Garfinkel defines ethnomethodology as 'the investigation of the rational properties of indexical expressions and other practical actions as contingent ongoing accomplishments of organised artful practices of everyday life' (1967, 11); ethnomethodologists observe their subjects' speech and activities within a given context in order to make these actions 'visibly-rational-and-reportable-for-all-practical purposes' (Ibid, vii). Garfinkel is careful not to identify ethnomethodology as method, for, like PBR, its method must be designed on the basis of each individual study. Social scientists practice ethnomethodology when observing people's everyday activities, in order to use those activities as recordable and reportable data that can then be interpreted for the activities' temporal features and sequencing, establishment of the subject's knowledge of setting or activity, establishment and evaluation of models of activity, and evaluation of how people use their knowledge and experience to make decisions or take action. Interestingly, Garfinkel presents Karl Mannheim's 'documentary method of interpretation' (Ibid, 78), which bears significant parallels to the field of semiotics: this method treats the actual appearance of an activity (arguably the signifier) as evidence 'documenting' that activity's underlying pattern (that which is signified). For instance, a writer marking a draft-in-progress with the note 'Where does this go from here?' is an observable, recordable signifier documenting the underlying cognitive pattern of composition (signified), which can be examined and interpreted by the observer.

Deborah Brandt argues for just such a practice of ethnomethodology for writers, building upon Linda Flower & John R. Hayes's 1981 Cognitive Process Model of composition (examined in the next section), wherein the cognitive activity of planning and executing composition activity is mapped as 'a way of sustaining the social contexts that account for or display emerging understanding' (1992, 329). Brandt notes that '[s]ense-making in writing entails more than producing a coherent and appropriate text; fundamentally, writers must also make continual sense to themselves of what they are doing' (Ibid, 324). The process of this continual sense-making is often expressed in notes, journal entries, and comments on revised drafts: observable documentation of the composition practice.

Garfinkel also favors observing activities carried out by individuals whose competence is high enough that the activities are taken for granted – essentially, activities that are familiar and practiced, even those with significant cognitive loads – then making the activities visible by applying a 'special motive' to make them of 'theoretic interest' (1967, 37). This notion is highly suited to an auto-ethnomethodological approach to PBR, as the research often 'start[s] with familiar scenes and ask[s] what can be done to

make trouble' (Ibid). This methodology calls for the creative practitioner to begin with a familiar activity that has arguably been mastered (in my case, prose writing, whose mastery is evidenced by professional publications and advanced writing degrees), and introduce an unfamiliar element as a 'special motive' (e.g., composing stories in prose *and* electronic versions, the latter being unfamiliar). The documentary method of interpretation — as applied to *in situ* notes and drafts — in combination with media-specific analysis of the resulting artefacts, offers aspects of theoretical interest to the practice of the particular art (digital writing) and the domain of its scholarly study (transmedia narratology).

In many practice-based projects, autoethnography can also play a role, as creative research questions are often inseparable from artist identity, experiences, and culture. Autoethnography is an approach that seeks to describe and analyse personal experience in order to extrapolate understandings about wider cultural experience (Ellis, Adams, and Bochner 2011); in terms of creative practice, autoethnography can help the practitioner-researcher to extrapolate their artistic experiences to those of the wider artistic community. Many of the methods associated with autoethnography can be applied to PBR, including reflexive ethnographies, narrative ethnographies, and layered accounts (Ibid). The method that I developed for my own practice incorporated aspects of autoethnography, as I documented and logged my experiences as research notes and observations.

While I acknowledge the limitations of self-observation and reflection through autoethnography, it is important to note that PBR is impossible without them. Indeed, reflexivity is key to developing a critical consciousness of how the practitioner-researcher's identity, experiences, position, and interests influence their creative practice (Pillow 2010, 273). I have also attempted to mitigate these limitations in this methodology by stipulating that the practitioner-researcher A) approach the creative activity from a clearly defined research question; B) observe his/her activities *in situ*, but interpret these observation records (creative notes, drafts, research logs) after a time period that allows for a distanced perspective; and C) supplement these observations of process with media-specific analysis of the creative artefacts themselves (as discussed in a later section). A clearly defined research question not only helps to determine the scope of the creative practice, it provides a framework for examining the creative activity. Thanks to this focused frame, the practitioner-researcher can more easily distinguish and recognise the effects of the 'trouble' of the unfamiliar 'special motive' on his/her familiar activity. This benefits not only real-time observations, but also reflection on creative activities and later interpretation of the observation notes, creative drafts, and research logs. Similarly, by distancing the practitioner-researcher both in time and perspective (the latter by applying post-textual analysis) from the creative practice, s/he is able to identify patterns in the creative process and narrative artefacts that may not have been apparent while the activity was underway. Combination of methodological approaches, therefore, provides a more robust approach to examination of creative practice than reflection or post-textual analysis provide on their own.

COGNITIVE APPROACH

Not all PBR projects seek answers to questions about how the artist thinks and conceives of a work. Many focus on the actual steps and behaviours of an artist's activities, without attempting to dive into the cognitive processes underlying those actions. Others still focus on creative outcomes: how do the materials shape the artefact, how do techniques influence the art, how does discourse enter into the work, etc. My research interests, however, lie in large part in the interior landscape of the creative mind: where do ideas emerge, how does the imagined work translate into the final artefact, how do the artists' thoughts and experiences shape the creative

work, and more. In order to pull apart questions about creative cognitive processes, it is important to establish a shared framework that allows analysis and ongoing discourse; my Practitioner Model of Creativity (below) builds upon previous models of cognition to provide a framework for these questions in PBR in the arts.

Linda Flower & John R. Hayes's 1981 Cognitive Process Model of composition serves as a base for evaluating composition activities. Flower & Hayes identify three key cognitive elements of the writing process: the writer's *knowledge* of topic, audience, and context (also termed the 'long-term memory'); the *task environment* (including everything external to the writer, the rhetorical problem, and the developing text); and the *writing process* itself (including planning activities, the actual writing of the text, and ongoing revision of the text). This model is a hierarchical model of composition, as opposed to a stage-based model: it describes the more fluid mental processes of composition, rather than a linear progression of activities from one stage to the next. For example, a writer is likely to engage in goal setting for their text at any point in the composition, reshaping the goals for the text as review of the produced text enhances the writer's understanding of the rhetorical situation.

The model is not a perfect one, as it is largely self-contained to the particular text currently underway, and does not explicitly account for external influences such as interruptions, long-term breaks in the creation process, or simultaneous work on other texts. It is also notable that this cognitive process model does not in the first instance incorporate multimodal forms of creation, which Andy Campbell calls a 'liquid canvas' (2011, n.p.); incorporating Flower & Hayes' 1984 Multiple Representation Thesis, however, offers a more fluid aspect. This theory offers relevant insight into the development of Gunther Kress's 'synaesthetic process' (1998, in Fortune 2005, 53) necessary for multimodal composition: essentially, that it is already inherent in the process of composition. 'Writers at work represent their current meaning to themselves in a variety of symbolic ways', including nonverbal, procedural, and imagistic representations of ideas and knowledge (L. Flower and Hayes 1984, 129). The process of translating this abstract knowledge into written text is a difficult one, and the authors note that multimodal texts offer a significant advantage in that 'some goals are better accomplished with different representations… Which representation is in force at a given moment is probably drven [sic] by a combination of one's goals at that moment and the forms of the particular representation already stored in memory' (Ibid, 151). The argument can be made here that composing multimodally engages more naturally and fluidly with the planning process of composition.[6] Alan Sondheim (2006) and Jenny Weight (2006) respectively echo this thesis in their practice-based explorations of their own digital composition process, and Jason Ranker likewise describes this effect in his 2008 ethnographic study of students composing in digital media.

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When I encountered significant difficulties composing a particular chapter of a prose novella that I intended to adapt to a digital fiction, I eventually found that creating the digital (multimodal, interactive) version before the prose version was more conducive to the story. I discuss this in Skains 2017.

Embedding this Cognitive Process Model within the framework of Mihaly Csikszentmihalyi's 1996 Systems Model of Creativity assists in consideration of external influences. The Systems Model defines creativity as occurring when 'a person, using the symbols of a given domain… has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relevant domain' (Ibid, 28); this creative novelty either changes the domain, or transforms it to a new one. *Domain* encompasses a set of symbolic rules and procedures that identify an area of knowledge; *field* is the individuals who act as gatekeepers for that domain; *person* is used to identify the individual engaging in the creative activity, which Csikszentmihalyi notes requires an internalization of the system — familiarity with the domain and field in which the creative act is engaged. According to this model, an act, idea, or product is not creative unless it is acknowledged by

the relevant domain and field (which can be difficult, depending upon the domain and field's ability to recognise and incorporate the novelty's validity and implications). Accepting that the person engaged in the act of composition employs Flower & Hayes's 'long-term memory', and that this must, according to Csikszentmihalyi, incorporate knowledge of domain and field[7], offers a way to account for these external influences in the cognitive processes of composition.

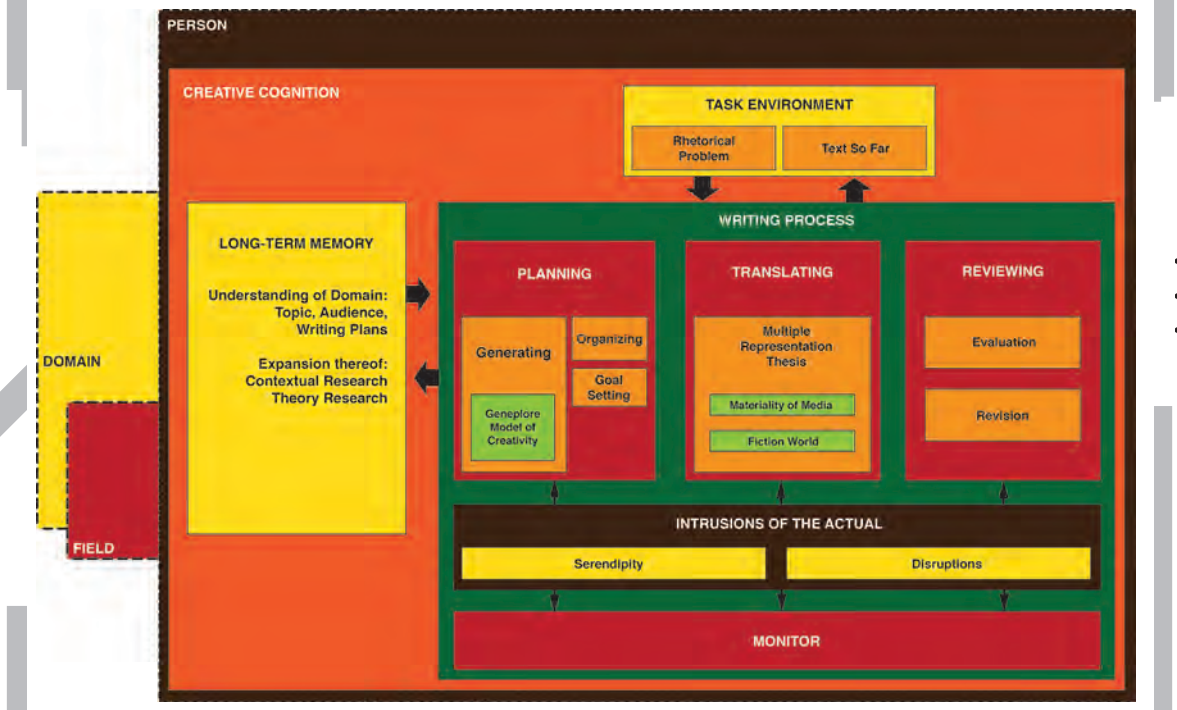
Another gap in Flower & Hayes's model rests in the 'generating' box. Theirs is an encapsulated model of composition, offering a useful overview of the major categories, but giving little attention to the age-old fan question: Where do ideas come from? Incorporating The Geneplore Model (Finke, Ward, & Smith 1992 in Finke 1996) within the overarching framework of the 'generating' phase of the Cognitive Process Model offers additional hierarchical levels of exploring the creative writing process. In this model, the authors propose a cycle of idea generation and exploration, which, like Flower & Hayes's model, can be revisited as and when needed. The Geneplore Model's generative processes mirror Flower & Hayes's Multiple Representation Thesis (1984): 'in addition to visualised patterns and object forms, [generative processes] may include mental blends, category exemplars, mental models, and verbal or conceptual combinations' (Finke 1996, 385). The generative process is a brainstorm of ideas pulling from existing examples, recombination of elements from those exemplars, and novel approaches to the rhetorical problem. The resulting pre-inventive structures can then be explored and interpreted, then reshaped as needed (per rhetorical situation, which includes product constraints) through further generative processes. For instance, this framework offered insight into how the cognitive effects of immersion in digital tools and environments led to fragmentation and layers of narration in my own work (Skains 2016b).

Finally, an aspect of the composition process that should be incorporated is *serendipity*, defined as 'a process of *making a mental connection* that has the potential to lead to a valuable outcome, *projecting the value* of the outcome and *taking actions to exploit* the connection, leading to a *valuable outcome*' (Makri and Blandford 2012a, 2, emphasis original). Arguably, serendipity is the confluence of cognitive activity and external stimulation that most often leads to so-called 'eureka moments' for creators. S. Makri & Ann Blandford (2012a; 2012b) outline a model identifying this cognitive process as something more than luck; rather, it is the convergence of the knowledge and experience to make the mental connection and to recognise the significance of that connection, with the skills necessary to exploit the connection and produce a worthwhile outcome or artefact. Serendipity is likely behind the advent of many narrative evolutions, such as the combination of genres into new forms (tech-noir, space opera); the concept also enabled me to analyse the effects of digital appropriation in my multimodal fiction, digging deeply into how an idea developed and evolved through the processes of creation (Skains 2016a).

I have gathered these cognitive and creativity models into a cohesive structure that best represents the composition context and cognition: the Practitioner Model of Creative Cognition. This model is based upon the strong foundation provided by Flower & Hayes's Cognitive Process Model (1981), but widens it somewhat beyond the internal cognitive processes to incorporate the overall system of the practitioner's creative context using Csikszentmihalyi's Systems Model of Creativity (1996), allowing for the examination of external influences upon the writing process.

7
In my case, my domain is the field of Creative Writing (both prose and digital); my field is largely comprised of creative writing researchers, creative writers, literature scholars, e-literature scholars, and narratologists; and I am an experienced prose writer (short stories, unpublished novels). Throughout the course of this research, I gained knowledge and established long-term memory in digital fiction and digital writing. I discuss how the acquisition of this knowledge to my long-term memory affected my creative practice in Skains 2017.

Figure 1. The Practitioner Model of Creative Cognition



Makri & Blandford's (2012a; 2012b) model of serendipity is incorporated as a mediating function of the monitoring process, where expanding awareness of the domain, the field, and the emerging text converge to form an optimal state for serendipitous mental connections and discoveries. Within the generating process, I have embedded the Geneplore Model, in order to unpack the aspect of how ideas are shaped and remodeled (Ward, Smith, & Finke in Finke 1996). Flower & Hayes's Multiple Representation Thesis (1984) offers insight into the translation process, whether the practice is mono- or multimodal. The translation process also now includes considerations of *materiality*; though materiality also clearly comes into play in the 'product constraints' aspect of the Geneplore Model, it is a significant factor in the translation of narratives, particularly multimodal narratives.

Similarly, the *fiction world* has been embedded into the translation process as a distinct element, drawing from Todd Lubart's argument that the writer in the process of translation is constantly shifting between the writing world and that of the fiction: '[t]he fiction world seems to involve productive thinking, improvisation, and a lack of reflective, evaluative thought...In contrast, the writer's world is active, critical, and directive' (2009, 159). While consideration of the fiction world is inherent in monitoring, evaluating, and reviewing the text produced so far, there is also a specific aspect of translation in which the fiction world plays out independently from the writer's goals and plans, and thus is worth additional consideration in the model.

This is a model formulated from introspection, self-observation, and reflection upon my own artistic practice, based upon the models discussed in this section; it has not been drawn from larger ethnomethodological studies of other practitioners at work. As such, it may be subject to future adjustments, and it may not be applicable to every individual. By drawing upon more widely accepted models, and integrating the insight of an experienced practitioner engaged in a targeted, practice-based project, however, the Practitioner Model of Creative Cognition gains validity.

POST-TEXTUAL ANALYSIS

As discussed above, post-textual analysis provides additional insight into the practitioner's process and work, as well as adding robustness to auto-ethnomethodological observations. Post-textual analysis methods will vary according to the art, genre, practice, and/or research question at hand; my research is particularly interested in fictional narratives and digital writing. As such, several seminal theories provide a foundation for examining the creative texts. Narratology offers three key directions of analysis: transmedia narratology, largely based upon the theories of Marie-Laure Ryan (2006); cognitive narratology, as presented by David Herman (2007); and unnatural narration, based upon the work of Brian Richardson (2006), Jan Alber, et al. (2010; 2012), Jan Alber & Rüdiger Heinze (2011), and Alice Bell & Jan Alber (2012). Transmedia narratology offers insights into the techniques and structures a text utilises across and within media, which are useful for comparing creative artefacts across a variety of forms and media. Cognitive narratology enables yet another approach to understanding the process of composition, complementing the auto-ethnomethodological observations and interpretations. Theories of unnatural narration contextualise digital works (which remain largely outside of natural narration and convention) within the larger literary domain, as well as offering a specific framework to analyse the evolution of narrative practice into techniques with which the writer might not have previously engaged.

Within the overarching theoretical framework of narratology, the base for examination of the creative artefacts for meaning-making lies in N. Katherine Hayles's 2002 media-specific analysis (MSA), which facilitates analysis of the materiality of the multimodal texts, and how that materiality shapes the resulting narrative. This MSA includes semiotic analysis of visual grammar and design (Kress and van Leeuwen 2006), of hyperstructures such as navigation and interactivity (Ryan 2006; Bouchardon and Heckman 2012), and of source code[8] (Marino 2006; Montfort 2003; Montfort 2011). This approach is applicable not only to a digital work as displayed, in order to examine the effects of digital media upon the works themselves, but also source code, in order to discuss aspects of process and composition.

Clearly, the theories identified here are applicable to a specific project, an investigation into how shifting to digital writing affects a creative writer's process and narrative. Research projects should employ a base of theoretical research appropriate to the area in question in both their research design and post-textual analysis.

OUTLINE OF PRACTICE-BASED METHOD

The method I propose (Figure 2), drawn from the combination of these ethnographic and analytical approaches, is based upon the Practitioner Model of Creative Cognition presented in Figure 1. The basic method is to engage in the creative practice in order to explore a research question: how does applying something unfamiliar/new/different to a familiar act/practice affect the practitioner's process and the creative artefacts? In addition to the creative practice, significant contextual research is generally warranted in the scholarly domains pertinent to the creative project, including close

8 Mark Marino's 2006 treatise on Critical Code Studies primarily focuses on post-textual analysis of a work's source code; however, it is also relevant to approach source code from a practice-based perspective, examining how the practice of composing a creative work through the material medium of code (which the computer then translates into artefact) affects the composer and the work itself.

readings of extant creative works as well as awareness and understanding of relevant critical theory. This research not only contributes toward contextualization and analysis of the creative work, it also has significant impact upon the creative process and artefacts. What follows in this section is a detailed overview of the entire method; used in combination with the Practitioner Model of Creative Cognition, it serves as a robust foundation from which to conduct PBR in the creative arts.

ESTABLISH THE RESEARCH PROBLEM

Establishing the research problem, which could be termed the overall rhetorical problem of the entire project, engages the processes of planning (idea generation and goal-setting). While this initial step appears quite straightforward — identify the area of interest, identify key gaps in knowledge, and formulate a research question designed to fill those gaps — in PBR this stage can be nebulous. It can be difficult to identify gaps when the researcher is engaged in an entirely new area or creative endeavor, as a basic level of knowledge and experience is required to, in essence, know what it is we do not yet know. PBR is often a process of exploration and discovery, with many key insights arriving via serendipity, rather than as part of experiment design. Thus, the initial research question is often vague and typically open-ended, to permit flexibility in the practice and space for such serendipitous discoveries to occur.

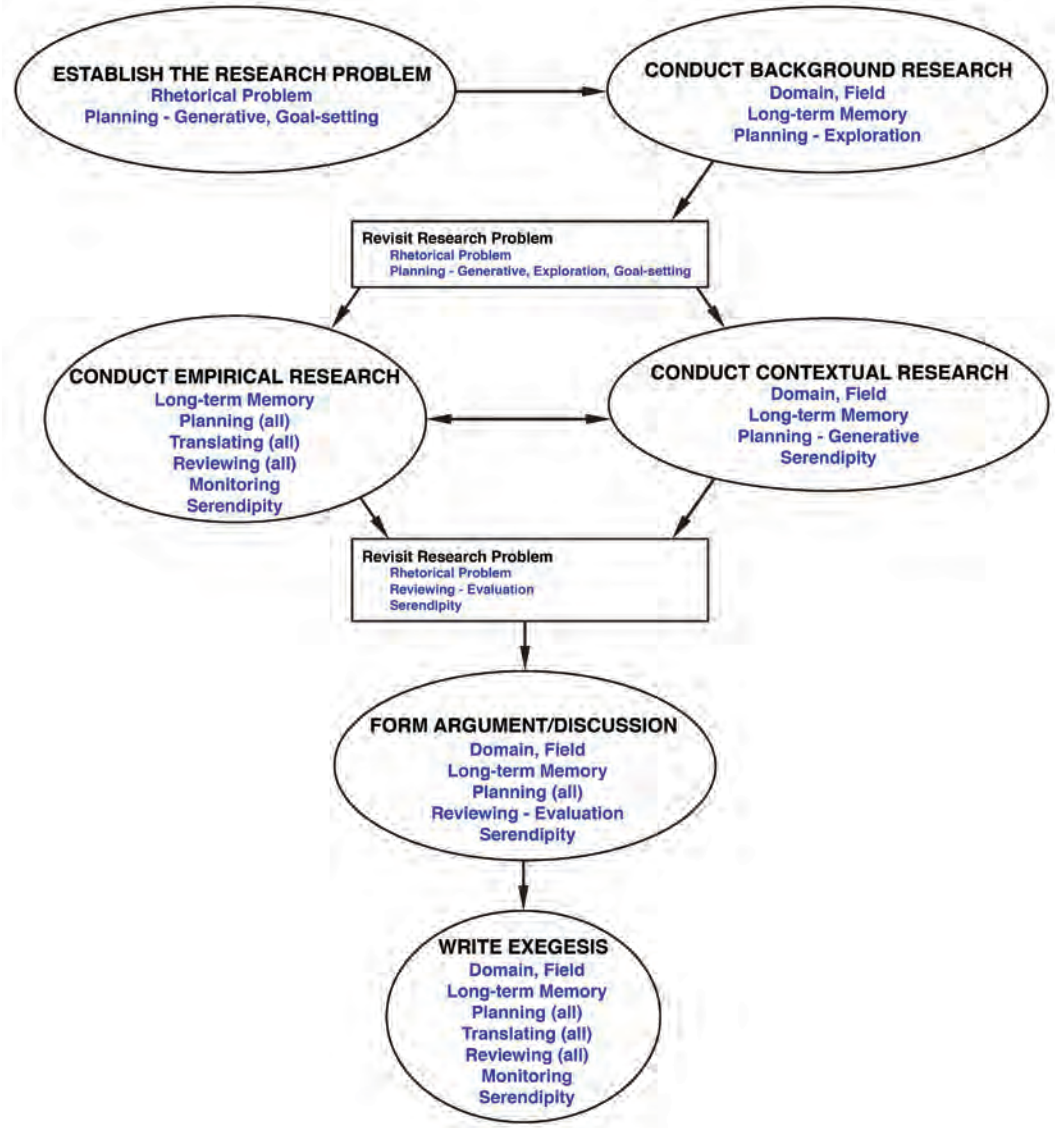
In my project, the research question was: How does shifting from an established prose writing practice to a new digital composition practice affect the writer's process and the resulting narratives? This question established a rhetorical situation and implied specific goals: the need for creative texts that permitted exploration and analysis that would answer the question. Thus, the creative text was designed to be coherent as a print novella, yet modular in the digital version, which enabled each digital chapter to experiment with a different digital platform. In order to facilitate an informed approach to the creative practice, however, a fundamental grounding in the domain was required: background research.

CONDUCT BACKGROUND RESEARCH

This phase of the research is fairly straightforward. It is intended to firmly ground the researcher's long-term memory in knowledge of the relevant domain, in terms of both critical theory and contextual creative works. This enables the practice-based researcher to 'know what she doesn't know', in order to identify gaps and to engage fully in the planning process: generating and exploring ideas and setting goals for the creative practice. This stage is also commonly known as a literature review, and has the same purposes. With the long-term memory bolstered by this increased awareness of domain, the research question can be revisited to determine whether it remains pertinent or needs to be revised.

In my project, the research question itself remained valid; the background research into electronic literature and specifically digital fiction served largely to promote the planning process of the creative work. Exposure to and close readings of digital fictions (in various platforms such as Flash, interactive fiction, Javascript, hypertext, etc.) offered a reader's perspective on the genre. I was able to identify key aspects that inspired me or added meaning in these texts, in order to plan their incorporation into my own works. These aspects included meaning-making through visuals (imagery and layout), reader participation (interactivity, contribution to narrative), and navigational structures.

Figure 2. Outline of Practice-based Research Method. Elements in blue refer to the Practitioner Model of Creative Cognition outlined in Figure 1.



CONDUCT EMPIRICAL RESEARCH / CONTINUE CONTEXTUAL RESEARCH

The major phase of research is led by the creative practice, engaging in all aspects of the creative cognitive process. In order to explore the main research question, the practitioner-researcher designs a creative project that appeals to him/her in his/her particular art/genre/form that will foster insights into the process of composition, and that will permit a uniquely practice-based perspective on the question at hand. This is where PBR enters its most unpredictable phase: creative work often diverges quite significantly from its initial concept for a variety of reasons, including time, tools, affordances, materiality, subsequent inspiration (and its evil counterpart, the lack thereof), and other 'whims of the muses'. What is important in this phase is to remain open to these new directions – to serendipity – and to maintain the *in situ* research log and observation notes throughout.

It is also worth noting there may be significant effects on the composition process of continuing contextual research in theory and creative works. It could be argued that continuing this contextual research while still engaged in the creative work introduces confounds, raising the question: what proportion of the practitioner's process and creative changes are due to the newly introduced 'special motive', and what is due to his/her growing long-term memory? I would respond that in such qualitative studies as these must be, quantifying these effects is not possible, and likely not informative in any case. The benefits of further engaging in the new domain weigh far more heavily: the creative artefacts benefit from the practitioner's increased awareness of their chosen domain, and the critical examination benefits from serendipitous connections s/he can make while still engaged in the creative practice.

FORM ARGUMENT LEADING TO EXEGESIS

The research question can be revisited and refined at any point in the PBR process, and I would argue that it should be frequently examined. As discussed previously, PBR is given to exploration and significant moments of discovery, which are largely unpredictable at the start of the project. Thus serendipity can lead to new perspectives on the research, reshaping the project goals throughout. As the primary research activities begin to draw to a conclusion, these serendipitous connections begin to emerge as answers to specific aspects of the research question. For instance, a wholly serendipitous connection necessitated a significant refinement to my research question, presenting a previously unconsidered angle — *How does appropriation affect narrative?* — as I discovered that appropriating the digital resources available online significantly affected my creative artefacts, and determined to dig deeper into what those effects were (Skains 2016a). Again, the need to remain open to these serendipitous connections throughout the practice-based project is essential, as is the habit of recording even the mildest of these mental connections so they may be examined in more depth later.

Argument formation and exegesis are set out here as a final step in the research method, though it is clear that the researcher is engaged in argument formation throughout the primary research phase as discoveries are made and serendipity occurs. Nevertheless, more thorough post-textual analysis of the creative artefacts is required to deepen the understanding of these discoveries, and directed critical research is required to contextualise the conclusions within the domain. Thus a new round of research is called for as needed during argument formation and exegesis write-up, which bears strong resemblance to the traditional practice of post-textual analysis and discourse. The exegesis draws upon relevant aspects of the primary and secondary research as required for specific arguments: auto-ethnomethodological observations, post-textual analysis (of both the creative artefacts and contextual creative works), and critical theory.

CONCLUSION

In this manner, the various strengths of PBR, ethnomethodology, cognitive process, and post-textual analysis are combined into a robust method of evaluating the activities of the practitioner-researcher. While many of the aspects detailed in this paper may be more or less applicable to different projects (the particulars of post-textual analysis theory, for instance, are likely to be highly individual to each project), the overall framework is widely applicable to a broad array of creative endeavours. The limitations of reflective analysis and self-observation are offset by a directed research plan and post-textual examination of both creative artefacts and *in situ* notes and drafts. The resulting creative work and critical exegesis are thus bound inextricably together, informing one another in their communication of knowledge just as the research and creative practice informed one another. The resulting text can and should consist of both elements, the creative and the critical.

Practice as an empirical form of research, while common in fields such as design, engineering, and medicine, is a relatively recent innovation in the humanities, and particularly in the academic study of literature and writing. These fields, for various reasons, have long kept the creative act separate from the study of both the composition process and the creative work itself, apart from the insights applied by writers and artists who are also scholars. Yet artists – whether student, amateur, or professional – are notably keen to know how creativity works. Where do great ideas come from? How and why do we choose this narrator versus that one, this medium over the other? How does intent translate into text, and how does text translate into intent? Answering these questions through observation and/or post-textual analysis is, at best, conjecture; at worst, it is impossible. It may even be impossible for the creator his/herself (through the process of reflection, or answering such questions as those posed by readers), as quite often our attention is on the creative act, rather than the metatextual level of observing ourselves at work.

PBR, and this methodology in particular, provide us with a robust, nuanced research approach to help answer these fundamental questions about practicing and performing art. As interest in this particular combination of practice and research continues to grow, it is important that the critical knowledge developed through creative practice is based in a clear, strong, carefully considered methodology, rather than as an afterthought. Doctoral candidates should not expect to receive a *research* degree merely for creating an artwork and then reflecting upon it, as that does not meet the criterion of offering *new* knowledge to the domain; it might be new knowledge to the candidate, but it is also applicable *only* to the candidate, rather than the domain as a whole. We as the field serving as gatekeepers to our creative writing/arts domain must stand by this criterion, and expect no less of creative research than we do of 'traditional' (read: familiar) arts and humanities research. This methodology supports maintaining a stringent standard of critical knowledge developed through thorough research (which, in this case, *also includes* creative practice; it does not exclude close readings or discourse on theory, as noted previously), and provides us with a new, robust approach that will bring us closer to answering questions about practice and creative work that have previously proven difficult or impossible.

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Journal of Media Practice

REMEMBERING, REFLECTING, RETURNING: A RETURN TO PROFESSIONAL PRACTICE JOURNEY THROUGH POETRY, MUSIC AND IMAGES

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REMEMBERING, REFLECTING, RETURNING: A RETURN TO PROFESSIONAL PRACTICE JOURNEY THROUGH POETRY, MUSIC AND IMAGES

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Abstract: Our composition brings together poetry, music, images and personal narratives based around the experiences of an occupational therapist, Karen, who following a family career break, returned to her profession. Our work demonstrates collaborative research practices and illuminates our experiences and journeying as practitioner-artists/researchers/teachers.

This autoethnographic inquiry employs bricolage, drawing on theory and hybridised methods, inspired by the notion of 'returning to practice'. The conversations of Karen and Katherine (mentee and mentor) as qualitative data, analysed, interpreted and made accessible through poetry and images – along with Peter's musical and autobiographical compositions – explore possibilities to re-examine and share alternative avenues of scholarship and theoretical understanding, not least in redefining what contribution to knowledge that artistic processes and 'artwork' makes methodologically, pedagogically, aesthetically, and therapeutically. Our intention is to engage the reader-viewer-listener to (re)think, take notice, disrupt, re-examine and extend personal meanings about return to practice journeys, enabling each of us to benefit and be (re)inspired.

We recast aspects of 'knowing and experience' metaphorically, to consider and express our sense of being and becoming in the world. Importantly, we seek to explore how arts informed ways of knowing and learning about the self and other can serve to enhance our students/researchers/practitioners learning experiences.

Keywords:
>>>>>>>>>>**Autoethnography**>>>>>>>>>>
Autobiography>>>>>>>>>>>>>>>>>>>>>>>>
>>>>>**Arts-based-educational-research**>>
>>>>>>>>>>>>**Poetic-inquiry**>>>>>>>>>>>>>>>
>>>>**a/r/tography**>>>>>>>>>>>>>>>>>> >>>

NOTE

Shared stories, particularly between three people, are rarely represented in print journals; moreover, no digital social science journals have hosted images, text (prose and autoethnographically composed stories) and music in any shape or form, so we consider this composition to be an "experiment" in form. The nature of the music - British lute music - is intended to provide the 'glue' between the written segments. However, the interpretation of the aesthetic dimensions of the images of wood and the essence of the music accompaniments of our piece is intentionally left to the reader. In the spirit of bricolage, we invite you, the reader/viewer, to listen to the music whilst reading the text, or listen to the recorded poems and music whilst looking at the visual images.

PREAMBLE
MENTOR/MENTEE: A POETIC PROCESS (2015-16)

KAREN

In spring 2014, Katherine and I saw each other (for the first time in maybe 10 years) at a Coventry University Occupational Therapy School anniversary event. I was hoping she would be there and that she would remember me. At that time, I had no plans to return to work. Katherine gave me her email and phone number and said "when you're ready, get in touch". A seed was planted that day, the phoenix in the ashes awoke; sleepy but with possibility. In spring 2015, I emailed Katherine and this poem is a distillation of the text of that email:

LISTEN AT:

www.????
Light of my love_p94aa.mp3

'Light O My Love' was music performed for the 16th century broadside ballads, see Simpson, 'The British broadside ballad and its music, 1966'. A recording is provided in the online version for the reader to listen and recite the poetry; the recording is also provided of the version below, read by Karen with the same music accompaniment.

www.b2 - Karen's poem_ b2p94ab

REMEMBERING, REFLECTING, RETURNING

Hi Katherine.
It's me, Karen,
your research student,
all those years ago.
I graduated in 2002.
Feeling ancient,
realising that was 13 years ago.
It was great to see you last year
(it was always great to see you).
Amazing, another year has passed.
Keeping well?
Enjoying your work?
Disrupted learning was it?!
I've been away from OT
for some years now.

A 'stay at homey'.
40 this year!
Mid-life crisis looming!
So I am taking action.
Planning to get back
on my proverbial OT bicycle ASAP!
The lovely people at COT*
put a form in the post.
I'm recommencing my membership
and 30 days of updating.
A Return to Practice Study Day,
booked.
Fingers crossed.

*College of Occupational Therapists

PRELUDE TO OUR INQUIRY: A THEORETICAL PERSPECTIVE

The focus of our inquiry is about the relationships between artist-researcher-practitioner, agency, dialogue, and aesthetic theorising. We draw upon the notion of bricolage that was developed in a/r/tography by Irwin and de Cosson (2004) to explore our phenomenological experiences through the heuristic processes of creativity in poetry, music and images that are renderings of our data. As with any arts-informed or art-based research, the complexities of our renderings, and the contiguity we encounter is a process that unfolds, enfolds and is interwoven through our roles as artist/researcher/teacher (i.e., the a/r/t of a/r/tography).

Bricolage is a technique in the visual arts where art works are created with a variety of available and found materials. In music, it includes found sounds and sound made from found objects to compose soundscapes or in some cultures, unique sounding instruments and music (e.g., Trinidadian steel drum music). In the present inquiry, inspired by the notion of 'returning to practice' that was a recurring theme in the prose and poetry of Karen and Katherine, Peter searched his vast collection of music and augmented that with library and Internet searches to rediscover music that he'd played in what seemed like 'another lifetime.' The bricoleur is a person who constructs or creates their work from a diverse range of things making "use of the tools available to complete a task" (Kincheloe 2001, 60). It can also be interpreted to mean that researchers (who act as bricoleurs) use a collaged variety of common, found and invented tools, analytical frames, and multiple theories and philosophies to undertake inquiries that reach a deeper level of research questions, hybridised methods, data analysis and (re) presentation.

LISTEN AT:

b3_Alman_p95.mp3

An alman was a slow, stately dance in the 16th century in duple meter. In 18th century Germany, it was used as the first movement of a Baroque suite.

As the arts are an expression or application of human creative skill and imagination, a wide range of forms can be considered, such as web-based and digital media, writing, sculpture, theatre, and performance. Our focus in the present composition has been in bringing together poetry, music, and images that have been used for thousands of years as tools to explore and understand the human condition. We use them here to amplify metaphoric relationships. Our choice of images around wood has been carefully selected and considered, representing the many changes wood may undergo through its life course, whilst also connecting to the professional roots of occupational therapy and the arts and crafts movement. Not unlike the ways that viewers in a museum or listeners at a concert react and respond to art, we hope to provoke interpretations and aesthetic responses to our paper because it is not our role to provide explanatory notes to make meaning for the reader. Rather, we invite the reader to bring personal understandings to our inquiry so that the reader may make generalizations to their own practice.

INTERPRETATION AND REPRESENTATION USING ARTS-INFORMED RESEARCH: A BRICOLAGE OF ACTIONS, VOICES, AND VISIONS

John-Steiner (2000,6) observed,

> "Collaboration thrives on diversity of perspectives and on constructive dialogues between individuals negotiating their differences while creating their shared voice and vision."

While we agree with most of this observation, we reframe and redirect that definition to,

> "Collaboration includes a diversity of ideas that spring forth from exciting, invigorating, creative dialogues between colleagues to form a bricolage of actions, voices, and visions."

Diversity is inevitable, particularly when working with diverse groups of people. We embrace the notion of 'spring' as both a metaphor for birth (and the season, Spring) and the actions of a spring, both the coiled wire and the water source. Whenever engaged in an arts-based, arts-infused, or arts-informed research project, particularly one that enables the opportunities that emerge from engaging with rich digital media, it's "exciting, invigorating, and creative."

LISTEN AT:

www.???b4_improvisation 2 suspensions_p96a.mp3

Improvisation 2, "Suspensions"

THEORETICAL PERSPECTIVES: REFLECTION ON POETIC PRACTICES

In arts-based research practices, a series of abstractions and dealing with the abstract is equally as important in learning about the experience. For example, a short story or poem may be used as a way to condense a series of similar observations (Furman 2006). Whilst more traditional qualitative methods seek to explain phenomena and reveal meaning, arts-related research is more interested in understanding how insights are constructed from creative and critical practice (Sullivan, 2006). Meaning making is thus considered in relation to plotting out a course of action as critical, reflective and investigative praxis (Stewart 2008,124; Gouzouasis and Ryu 2014).

LISTEN AT:

www.??b5 - Wilson Wilde_p96b.m4a

Wilson's Wilde is from a lute book of John Dowland's music from 1619. It is also known as the song, 'The woods are wild'.

> The more questions we unearth from fertile s/p/laces (de Cosson 2004) of inquiry and the more we describe and understand the qualities of our work in new, imaginative ways, the less finite, reckless, fleeting and self-absorbed our work may become.
> (Gouzouasis 2008, 231)

Since the 1980s postmodern, hermeneutic, feminist, post-colonial, and post-structural theorists have claimed that "theory is a story" and demonstrated that not only is the "personal the political, the personal is the grounding for theory" (Richardson 2000, 927). Subjectivity, emotion, feeling, and reflection have been embraced in the research and research writing process (Richardson and St. Pierre 2004). Scholars have been encouraged to show rather than tell (Leggo 2008, 11). That notion resonates with a paraxial approach to the profession of occupational therapy.

From an arts-based perspective, it is not merely an issue of using art in occupational therapy (i.e., used as a tool or medium of therapy) or art as a form of occupational therapy; it is a holistic conception of occupational therapist (and occupational therapy) as storyteller – the 'professional practice connoisseur' who is able to engage with the art of developing a critical appreciation for their practice through grappling with artful research methods. In that way, a more integrated picture of our experiences and practices can emerge. A/r/tographers 'live the inquiry' through artistic processes that are holistically experienced- they relish in the untold stories of the messiness of the research process that often parallels the creative processes" (Prendergast, Gouzouasis, Irwin and Leggo, 2009, 312).

Throughout our paper, music is provided as an accompaniment for the reader to share the creative (s)p(l)ace [de Cosson 2004] of the writers while immersing themselves in the text featured below the sound file.

The aesthetic element of our analysis shared in this paper – bricolage – has involved decisions about musical composition, style, use of image and metaphor, and with this, the researcher's own relationships to the art forms; "the tangible means that give form to imaginative thought" (Sullivan 2006, 31).

LISTEN AT:

www.?? b6 - Greensleeves_p97a.mp3

Greensleeves is a traditional English folksong that was likely written during the Elizabethan period. This particular setting was transcribed from lute tablature composed by Francis Cutting (1550 – 1596), one of the notable lutenists of the 16th century.

The *research* poem is a form of data representation, where narratives and text generated in the data collection process of qualitative research are condensed into poetic forms. Poetic form typically refers to using the line breaks visually associated with poetry as a means of emphasis. This emphasis helps increase the evocative nature of data representation by focusing attention on key aspects of data. Research poems are consonant with the notion that we seek to faithfully present participants' experiences in a way that highlights their essence (Reason 1998; Willis 2002). From a metaphorical perspective, the same connections exist within the power of photographs. Poems and photographs are powerful sources of data for several reasons. For example, the strengths of poetry and images convey complex and powerful emotions. The power of juxtaposing poetic and visual images can help convey conflicting and dialectical emotions that often characterise complex experiences and relationships.

LISTEN AT:

www..?? b7 - Villano_p97b.mp3

A 'villano' was a stylised dance performed in the early 1600s by Spanish aristocracy. See Esses, 'Dance and instrumental differencias in Spain during the 17th and early 18th centuries,' 1992.

Poetic inquiry practices fall under three main categories: autobiographical or auto-ethnographical studies; poetic transcription and representation of participant interviews or other data; and theoretical poetry that addresses various scholarly issues (Prendergast 2006). The present study falls under the first category, that of autobiographical or auto-ethnographical studies, with the use of our own poetry and our own (for the most part) photographs.

A BRICOLAGE OF STORIES, POETRY, AND MUSIC

Over the past 12 months we have been exploring new avenues of scholarship and theoretical understanding, not least in redefining what contribution to knowledge the artistic process and 'artwork' makes methodologically, pedagogically and therapeutically. Our stories and poems are based around the experiences of an occupational therapist, Karen, who after a career break to have a family, decided to re-enter her profession. Our work also shares our collaborative research practices, which has enabled each of us all to benefit and be inspired, again. Our aim is bring to life and illuminate our experiences of our journeying as practitioners/artists/researchers/teachers with humour and humility.

KATHERINE: CREATIVE PRACTICES

Having worked as an occupational therapist for 10 years in health followed by 10 years as a lecturer and now as a Reader in Education Research and Pedagogy, my interest in arts-informed research has arisen from multiple layers of experience, not least through my own creative practice and insights from arts processes that have informed my belief, following Reilly (1962, 87), in how the use of our hands, mind and will can creatively deploy our thinking, feelings, purposes and health.

My research practice seeks to draws on the personal with the constructive, to explore difficult, challenging concepts and ideas, being careful not to flatten the complexities of complex situations. I recognise the value of embodied knowing, thinking and imagining, valuing and sensing. For me the creativity of art based education research practice extends opportunity to develop a greater awareness of self and in 'having a view'. It is about not being cut off from our senses, but to enable a richer sense of engagement in learning, to be aware; to receive, to say, to write, to play. Dewey (1934, 84) wrote about creativity promoting "variability, initiative, innovation, departure from routine, experimentation, the manifestation of genuine nisus in things".

Creativity enables us to engage and experience with curiosity and respect (Sealey and Reason 2008), to embrace 'moments' for 'yet to surface understandings' to occur. I have been researching how the artistic process in learning (and outwith the arts disciplines) provides a rich and fertile means of looking at learning from alternative directions - learning as improvisation; learning as 'becoming pedagogical' (Irwin and Springgay 2008); learning as suspending intellectual sense making, and being open to the richness of our imagination and curiosity.

I met Karen on the undergraduate occupational therapy programme and was Karen's research tutor. After graduating in 2002 and working for eight years as an occupational therapist Karen left the profession to take a family career break. Five years later she embarked on her return to practice journey, part of which involved contacting me as a mentor. To cut a long story short we started writing poems distilled from our email conversations and meetings over a 12-month period.

I met Peter in Chicago at the American Education Research Association Conference 2015, through the Arts Based Education Research (ABER) Special Interest Group. I was presenting a paper about methodological stance and the analysis and interpretation of 'data' when using arts-informed / arts-related research practices. I had co-authored a book with Maggi Savin-Baden (2014) written to offer guidance to those new to the field to denote what is being done differently. As an experienced Artist/Research/Teacher in ABER, specialising in Music Education, I was keen to collaborate with Peter and was able to invite him to the Disruptive Media Learning Lab (DMLL), at Coventry University, where he generously shared from his artful scholarship and practice. And, as a regular attender of the research seminars on arts-informed research that I have been organising in the DMLL, Karen met Peter.

Peter encouraged our poetic journeying, not least through considering how a poetic conversation could describe our stories, our tales (Van Mannen 1988), and resonate with other people's (similar) experiences, both from the outside in and the inside out.

Whilst a broad landscape of scholarly practice has emerged that reinstates the author as subject, and embraces creative and storied means of representation, a dearth of literature leaves the return to practice journeys of occupational therapists largely untouched and unexplored.

The purpose of our storied and poetic inquiry therefore, seeks to artfully describe the highly subjective social, emotional, spiritual, and heartful aspects of Karen's return to professional practice. In addition, it has also been a space in which I have explored how

to further my own research practice and methodological creativity through connecting with the personal, by being open to feeling vulnerable, of being aware, of experiencing writing as creativity, and sharing research practices through different ways of knowing. As Ron Pelias (2004, 1) asserts, there is more to making a critical case, more than establishing criteria and authority, more to presenting research findings when we connect from the heart, the body, and the spirit.

KAREN: REMEMBERING

In the spring of 2002, under the supervision of Katherine, I was writing my undergraduate dissertation at Coventry University. My dissertation was titled 'Client-Centred Practice in Occupational Therapy: Students' Perspectives'. Even then, I was interested in practice and perspectives; pondering how to really achieve client-centred practice, using other people's poetry to convey meaning in my dissertation:

> "That's me in the corner.
> That's me in the spotlight losing my religion.
> Trying to keep up with you.
> And I don't know if I can do it."
> (Losing My Religion REM 1991)

REFLECTING:

Nearing the end of my degree I was well rooted in the rich compost of theory provided by Coventry University. I had grown a few shoots as an occupational therapist; placements over the course of my training had fertilised the seeds planted in the paperwork, books and lectures at the university. Success as a student had given me confidence and complacence that I would flourish in the field. In professional practice there was sunshine, rain, photosynthesising, branching, blossoming and fruiting as a therapist. Then a time in my career with little nourishment, limited growth, dormant. And increasingly alongside this there was a new nature, that of nurture; having children which became a reality for me and eventually prompting me to leave occupational therapy for occupational motherhood (losing my religion or perhaps changing churches). You will see how the story unfolds.

RETURNING:

When the time came to return to practice (or re-establishing my religion or faith), for me this also meant returning to Coventry University, returning to Katherine and later, an introduction to the work of Peter and then meeting him during his visit to Coventry in 2016.

My connections with Katherine and Peter as part of my return to practice have been invigorating. Katherine's suggestions have pushed me in new directions and enabled a reconnection with occupation and the arts as a tool for creativity, expression, performance and learning. The beauty in Peter's paper 'A pedagogical tale from the piano studio: autoethnography in early childhood music education research' (Gouzouasis and Ryu 2014), illustrating many ideas around practise and practice, had such resonance for me as a parent and as a therapist.

The College of Occupational Therapists (2016) define occupation as "…practical and purposeful activities that allow people to live independently and have a sense of identity." Many Occupational Therapists further conceptualise this understanding through the Model of Human Occupation (2016) which seeks to explain how occupation is motivated (volition), patterned (habituation) and performed (mind/brain/body). These interrelated components are supported or inhibited by the physical and social environment. As individuals, Katherine, Peter and I came to this piece of work with our own volition, habituation and performance, practices, paradigms and personal

perspectives. Together we have created conditions or an environment which has enabled and influenced our creativity, our individual and collective practice; together and individually remembering, reflecting, returning in multiple ways and with multiple meanings, enhancing and altering our sense of identity, our occupations, ourselves.

I find myself returning to Savin-Baden and Wimpenny's (2014) discussion of praxis in arts-related research; that is the relationships between the data, the theory, creating and doing. On my journey, I see in new ways, and notice more than ever:

> It is about being present in the moment, drawing on experience and engaging aesthetically with meaning, self and other.
> (Savin-Baden and Wimpenny 2014, 68)

Or perhaps as REM sang:

> I thought that I heard you laughing.
> I thought that I heard you sing.
> I think I thought I saw you try.
> (Losing my Religion 1991)

LISTEN AT:

www.??b8 - De Isee_p100.m4a

Robert de Visée (ca. 1655 – 1732/1733) was a guitarist-lutenist in the courts of Louis XIX and Louis XV. He published two books of guitar music in 1682 and 1686 form which this composition in D minor was selected.

PETER: A CURRERE OF RETURNING TO PRACTICE

The Latin root of *currere* refers to running a course, or making one's course. In his seminal essay on currere (1975), William Pinar's acknowledgment of the self and our existential experiences as the source of 'data' was a quantum leap in understanding the role and relationship of the researcher to that which is researched.

Pinar adopts the role of artist (i.e., as creative writer of biography) and the epistemological stance of a phenomenologist in attempting to place and define the role of the Self (the auto) through a trans-conceptual, trans-temporal lens. By default, his study of that which appears to make sense (i.e., the phenomenon, or phainomeno; μο) seems to be a non-linear stance – the person is able to recognise and identify the past and present, in relation to what the self can imagine to be the future (both that which is immediate and that which is to follow). However, in recognising the I and those – and the notion that there are relationships that we can recognise between the personal and professional, the personal perspective, and one's educational experience – Pinar sought to realise multidimensional perspectives. First and foremost, by acknowledging the Self, I, those, and other he was on the advance edge of knowing and foreseeing the auto (the , pronounced afto, means much more than self) in all its intended, expanded splendor – self, him, her, this, that, those, they (see Gouzouasis and Ryu 2014; Gouzouasis and Leggo 2016) – and how it relates to biography, notably autobiography (a term that does not appear in Bill's 1975 AERA paper), autoethnography (a term that does not appear in social research for at least 15 years after Pinar's seminal paper), and how it may be expressed as a form of arts-based educational research (a term that does not appear in educational research until 1997 in Barone and Eisner's classic handbook chapter).

(both that which is immediate and that which is to follow).

To extend a music metaphor, this coincides with the concept of audiation. Audiation is the ability to conceptualise music sounds without the sounds being physically present. It is the ability to conceptualise and compare the immediate past in music listening with the present and to connect that which has been heard and that which we are hearing with our expectations of what we are about to hear (see Gouzouasis 1992). For example, if I sing the first pitch (and word) of the children's song 'Old MacDonald' and invite the reader to audiate the reminder of the first phrase and then sing the final pitch of the first phrase, the reader is audiating the entire phrase. I can then ask the reader to sing the next phrase without the cue of a starting pitch and they would be able to predict the precise sound of that phrase based on the melodic material you already audiated. Unfortunately, not everyone audiates the same way, and that contributes to understanding why some people are not able to sing in tune, with or without melodic support or accompaniment.

In whatever way we may be conscious of the world as universal horizon, as coherent universe of existing objects, we, each … and all of us together, belong to the world as living with one another in the world; and the world is our world, valid for our consciousness as existing precisely through this 'living together.' We, as living in wakeful world-

consciousness, are constantly active on the basis of our passive having of the world … Obviously this is true not only for me, the individual ego; rather we, in living together, have the world pre-given in this together, belong, the world as world for all, pre-given with this ontic meaning … The we-subjectivity … [is] constantly functioning. (Husserl 1970, 108-109)

LISTEN AT:

WWW.??bg - Improvisation 1 - September Winds_p101.mps

Improvisation 1, "September Winds".

REMEMBERING MUSIC PRAXIS

In March 1994 I tore the tendon in my right-hand ring finger. A freak accident, I grabbed my then nine-month-old Brittany spaniel by the collar as he was running into the road at Locarno Beach out by UBC's campus. Skye, who was full of piss and vinegar, ran in one direction, my finger snapped and went another direction. The thirty-minute drive home to North Vancouver, I was crying in pain and anguish.

When I finally made it to the emergency room, the attending doctor approached me with a worried look.

"Touch your index finger tip to your palm. Now your middle finger…"

Something was wrong – one should never be able to touch the palm with the tip of the middle finger without moving the ring finger. But it didn't even twitch.

"Now touch your baby finger to your palm," he requested.

It was then that I realised it was very serious – I could touch my palm with my pinky, yet my ring finger stood perfectly still. A plastic surgeon was called to the emergency room, and he put me through the same, simple test and explained the bad news.

The surgery that evening to re-place the tendon and the small bone at the tip of my ring finger was successful, but it left me with no feeling in my fingertip and with little flexibility in the upper finger joint necessary to perform music I'd played for over 25 years. The fingertip was sewn on slightly crooked and a week after the operation, the surgeon didn't think it was necessary to go to physiotherapy to try to gain more flexibility and straighten the finger joint. Three months after surgery, I learned about the Hand Clinic at Vancouver General Hospital, had a number of hot wax treatments and physiotherapy, but by then it was too late.

Thus ended tens of thousands of hours of 'practice,' and my life with the classical guitar. I didn't touch a guitar again until August 1997, six weeks after I was released from a lengthy stay in the hospital after a re-sectioning of my descending colon. It was during that time in Lion's Gate, staring at a dozen stainless steel staples from my upper stomach to lower abdomen that I had an epiphany about playing again. The day after I left the hospital I was walking down the local avenue, just happy to be alive and out for a leisurely stroll with my three-year-old son, when I passed a music store, and there she was – a 1980 Ibanez Joe Pass jazz guitar. It was as if the epiphany called that particular guitar into existence. I went into the store, played it for five minutes, put a $50 deposit on the instrument, went to a nearby bank and withdrew the cash, and within 30 minutes had a new friend for life. I went about resuscitating my jazz guitar skills, using a plectrum, and within a month recruited fairly advanced students to challenge me in regaining 'my chops.' The past seven years have been particularly musically enriching, bringing me to the (s)p(l)ace (de Cosson 2004) in which I write the present musings and share the recordings that accompany the poetry in the present paper.

REVIVING A MUSIC PRAXIS

Since the presentation of the present paper at AERA, and my musings during the summer as to how I could write alongside Karen and Katherine in more than merely a theoretical manner, the present ideas have emerged through my research on the

selected music, the selection of the music, my playing the music, the recording process of the music, and my ideas on how the music could be used in a 21st century online journal.

In the 1970s and early 1980s, I was inspired to do a number of transcriptions of English lute music and French Baroque guitar music. The first manuscript I was able to secure (in 1974) was a microfilm photocopy of *Jane Pickering's Lute Book* (1616; British Library MS Eg. 2046) from *UMI* (NB: UMI is now a dissertation clearing house but once made other old books available to academics on microfilm).

Figure 1: A page of lute tablature from the same book. It looks like code but is actually logical with rhythm notated on the top, strings and fingering below (a=open string, b=first fret, c=second fret, etc.)

For decades, many of these original documents were accessible only with special permission in British libraries – now they're available online in repositories maintained by Royal Holloway University of London. In my attempt the past few months to reconstruct my 'practice,' I found a plethora of music online, including the works collected by Le Roy• and a collection of 'the best' tablature by William Barley (1596)••

• (see **https://repository.royalholloway.ac.uk/file/36992e38-4a04-c705-affa-253d7b309c67/1/K2h12_1_complete_file_for_printing.pdf**)

•• (see **https://repository.royalholloway.ac.uk/file/a9082824-7164-dc27-aee6-2d53cea641a9/1/K1c18_first_section_complete_file_for_printing.pdf**)

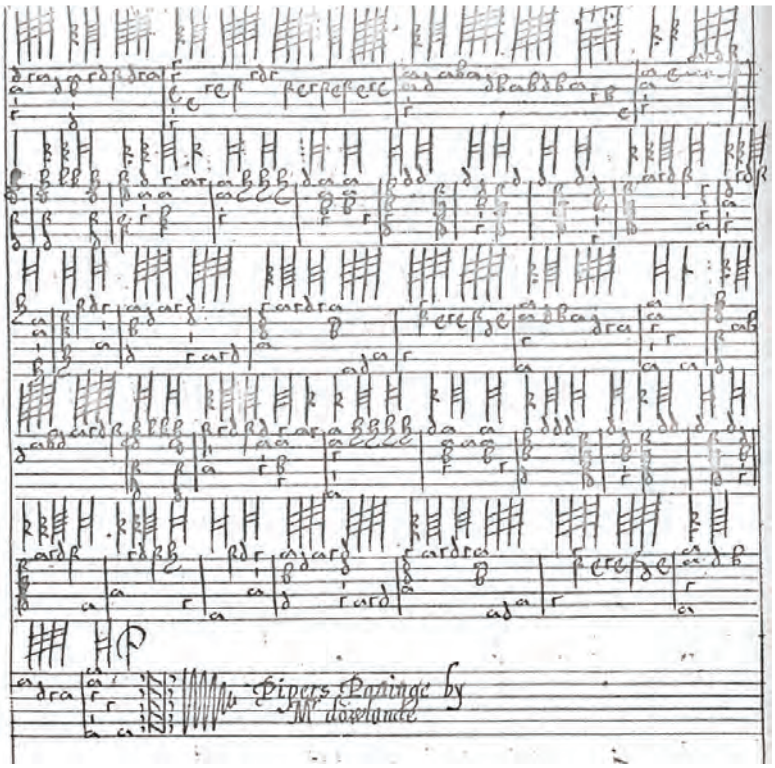


Figure 1:
A page of lute tablature from the same book. It looks like code but is actually logical with rhythm notated on the top, strings and fingering below (a=open string, b=first fret, c=second fret, etc.)

In Barley's notes "To the reader" he confidently proclaims, "Authors that hath professed the *practise* of those instruments only for the ease and furtherance of such are as desirous to have a taste of this sweet and commendable *practise* of music, and for the more ready attaining thereunto, is added sundry necessary rules, plainly teaching how thou must accord or tune these instruments by art or by ear, and the disposing of the hand in handling the neck or belly of the lute and other instruments." Therein, the word practice (North American spelling and italics mine) appears twice, first as a way of doing something, and second as the exercise of a profession.

KAREN

So, as mentioned at the start of our piece, Katherine and I got back in touch after having seen one another at the 25th year anniversary event of the Occupational Therapy programme at Coventry University.

LISTEN AT:

WWW.??b10 - Fortune My Foe_ p103b.mp3

A 'galliard', also spelt 'gaillarde' was a dance – and music – performed all over Europe in the 16th century and was the favourite dance of Queen Elizabeth I, see Brissenden, 'Shakespeare and the dance 1981'. The recording above is provided for the reader to listen and recite the poetry; the recording below is a version read by Karen with the same music accompaniment.

WWW.??b11 Karen's poem 2_p103ab.m4a

LISTEN AT:

WWW.??b12 - Fortune My Foe_ p103b.mp3

'Fortune my foe' was an English ballad melody that was used by many composers of the late 16th century.

REMEMBERING, REFLECTING, RETURNING, CONT.

And you – contact, inspiration, support?
Part of my road back to OT?
How about coffee?
Inspiration, a part time job at the university?!
I hope, I joke, I look forward.
Remembering, Reflecting, Returning.

It was time to return! I was excited, enthusiastic! And in a flurry of spring time activity we met up, we corresponded and our relationship which is now established as one of Mentor/Mentee was pivotal at that stage of my career, returning, as it was all those years ago as an undergraduate.

Galvin and Prendergast (2016, xv) wrote about the use of poetry in the social sciences, stating that:

> "Poetry reveals, poetry has the power to open up the unexpected, to contribute to aesthetic depth, to bring us close to ambiguities with metaphor and image, it allows access to vulnerability, courage, and truth telling and playfully or poignantly forges new critical insight."

KATHERINE

Writing poems invited us to be more open to explore our worlds and the possibilities of creative research practice and ways of knowing; Of seeing learning as inter-disciplinary, interdependence, embodying vitality, dwelling upon possibility, being attuned and

feeling exposed - all of which gives rise to creative thought.

COMPLICATED LIVES

So great to hear from you!
So much to share, so much possibility,
We can discuss our ideas,
We pencil in our meetings because our dates need to move
We are responsive and flexible in our journeying, not least
because of our complicated (children's) lives.
Planning, hoping, dashing, apologising.

LISTEN AT:

www.??b13 - Improvisation 3_p104aa.m4a

Improvisation #3, "Complicated lives"

www.??b14 - Katherine's Poem_ p104ab.m4a

And with Katherine's vocal in accompaniment

KAREN: PONDERING, PLAYING, PORTRAYING

Writing poems has been reflective, exploratory, helping me to make sense of feelings, actions and situations on my journey. Rich Furman, in his (2006) paper on 'Poetic Forms and Structures in Qualitative Health Research' describes his goals for writing a poem as threefold: (a) to represent faithfully the salient affective and psychosocial issues, (b) to create and aesthetically satisfying poem, and (c) as a means of self-exploration and even self-therapy. (Furman 2006, 562). These goals have made sense for me in my writing.

In another email to Katherine, I described how things were shifting from my part time ('fitting in with family life') job and personal roles, to returning to the older and more familiar role of occupational therapy. Like the biology of a tree with various roots and branches, deciding which ones to nuture, grow, extend, which ones to leave behind…

THIS WEEK

This week, I finished my job at the Children's Centre.
Where my kids went to nursery, we did baby massage, singing groups together.
Where I got my 'fitting in with family life' job.
This week, moving forward as an OT.
Less Mummy.
More professional.
This week . . . poignant, strange, positive.

LISTEN AT:

www.??b15 - Improvisation 7 - Open Skies_p104ba.mp3

Improvisation 7, "Open Skies"

www.??b16 - Karen's Poem 3_p104bb.m4a

The recording in the online version is read by Karen with music accompaniment

KATHERINE

Autoethnographic data are a valuable methodology for explaining lived experience of intense human events. Such methods focus on authenticity, empathy and a willingness to be open and vulnerable.

Having updated and returned to the profession in 2015, Karen reflected on how different things seemed now in 2016. So much more engaged, enjoying the work, the role, the balance between job and home. How she had loved this profession so dearly and fallen out of love with it so easily.

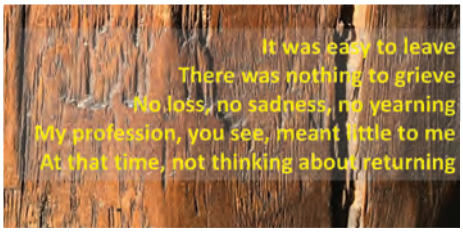
LISTEN AT:

www.??b17 - Branle Gay_p104ca.mp3

'Branle gay' is one particular song known as a branle, a type of dance – usually danced by couples holding hands or linking arms – that originated in the early 16th century. The recording above is for the reader to listen and recite the poetry; the recording below is a version read by Karen with the same music accompaniment.

www.??b18 - Karen's Poem 4_p104cb.m4a

KAREN



LEAVING

My family beckoned.
My career, I reckoned,
required more than a plaster
or suture.
Time out was needed,
to tend saplings I'd seeded.
OT could be resumed in the future.

So it was easy to leave. It was much harder to return.

LISTEN AT:

WWW.??b19 - Improvisation 4_p105aa.m4a

Improvisation #4, "In a flash"

WWW.??b20
And with Katherine's vocal accompaniment) In a flash

KATHERINE

In a flash, 5 years passed.
Children in school (at last!)
A void, a vacuum created.
A new need she sees, her saplings now trees,
a fresh OT seed germinated.
So updating began.
Jumped out of the frying pan,
and into the heat of the fire!
Flaming hoops – unanticipated, red tape – negotiated.
But undeterred, OT her desire.

LISTEN AT:

WWW.??b21 - Toy_p105b.m4a

'Toy' – version 1 – is a lute solo, also likely written by Dowland.

KAREN

My return journey has taken me in many directions. In Jean Harrington's reflective article (2015), she traces the emotional stages she experienced on her own return to OT journey following a short career break:

– experiencing a crisis of confidence
– feeling restless and silly shadowing other OT's
– the persistent hurdle of uncertainty
– the guilt of making mistakes whilst trying to demonstrate professional competence

...all this very familiar for me, as well as the sense of having sound clinical experience to draw on mixed with feeling like a new graduate, a complex juxtaposition.

LISTEN AT:

WWW.??b21 - Loth to Depart_ Loth to Depart_p105c_01.mp3

'Loth to depart' is another song set for lute during the Elizabethan period.

Harrington (2015, 25) stated, "What is important is I have fallen in love with the profession all over again," and this is also true for me.

STALLING

Stalling
I want to let you know
I am still keen
But I have stalled a bit.
I have been seeking clarity
It's a long story.
Will be getting my act together,
Will be in touch shortly.
I remain very interested
In the opportunities we discussed.

LISTEN AT:

WWW.??b23 - Bonnie Sweet Robin_p105d.mp3

'Bonnie Sweet Robin' is a popular English song from the Renaissance, also known as 'My Robin Hood is to the greenwood gone'. Interestingly, it was referred to as early as 1586 in a letter from Sir Walter Raleigh to Robert Dudley, but also some believe that it was sung by the character Ophelia in Shakespeare's Hamlet. It has the form of a theme and variations based on a recurring chord progression and bass line. This setting was transcribed from 'Jane Pickering's Lute Book, 1616.

KATHERINE

Barnett (2010) discusses the importance of education contributing to the enhancement of 'lifewide learning' to engage us as thinking, acting persons. Through reflection and immersion in these creative (s)p(l)aces, I have had chance to look again at ways to explore the disconnect one can experience in work and life, as we strive to move forward.

RETURNING TO PRACTICE

Return to practice journeys can mean
you see things again in a different light,
a re-envisioning of what was, and is, and is to come.
Revisiting, remembering occupational therapy,
But looking forward now,
With plans afoot, hope and anticipation,
Resuming the practice through praxis …

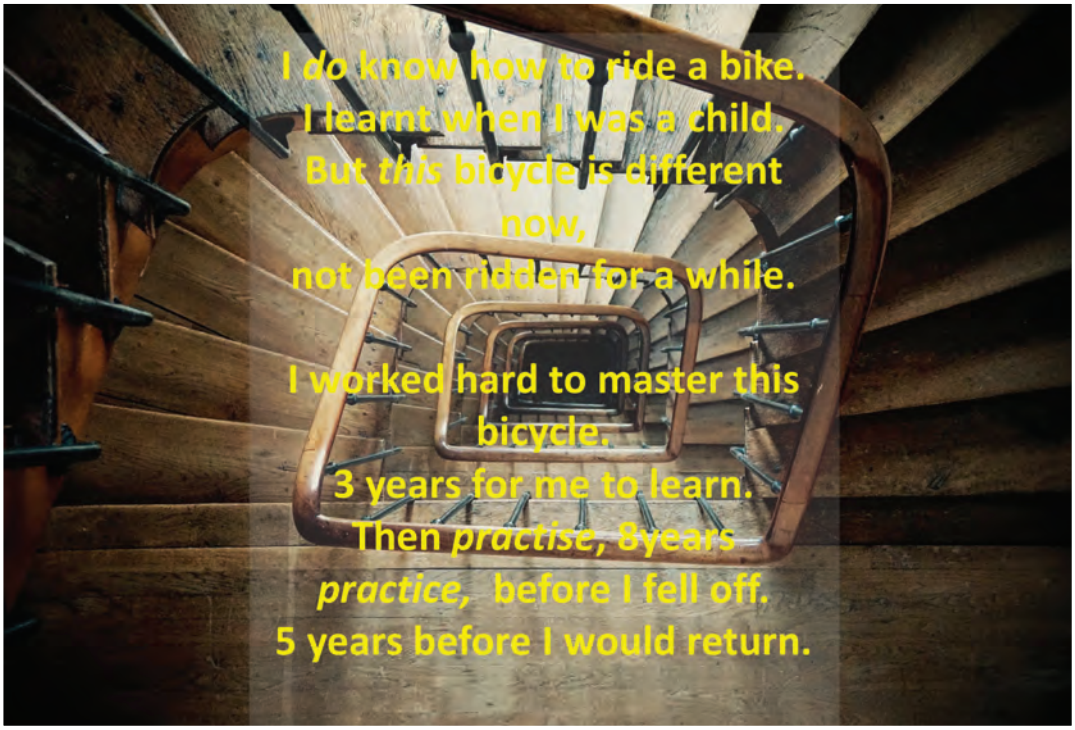
LISTEN AT:

www.??b24 - Improvisation 5_ return to practice_p106.m4a

This second setting of 'Bonnie Sweet Robin' is in AAB form.

KAREN

RETURNER



I'm glad I left because returning has been such fun!

KATHERINE

MAKING CONNECTIONS

Making connections, researching the everyday,
Feeling vulnerable, exposed, being open,
Re-envisioning relationships, new possibilities,
Karen's career, her time, not put aside, nor unspoken

LISTEN AT:

www.???b26 - Katherine's Poem 4_p106c.m4a

Improvisation #6, "Making connections" with Katherine's vocal)

KAREN

LISTEN AT:

WWW.??b27 - Parlement_p107a.mp3

The next image and poem is accompanied by the lute song 'Parlement' – anonymous: from a manuscript believed to be written by Dowland, and is also known as 'Kemp's Jig'.

JOURNEYING

I used to treasure this bike of mine
before I let it get dusty.
Shoved in the back of the garage somewhere,
forgotten, out of date, rusty
But any thing (or one) can be recycled.
Remembered, updated, polished.
And the skills for riding, never lost,
just requiring revision and new knowledge.
And now my bike is taking me
down new and familiar paths – journeying.
Returning to roots, exploring new routes.
Remembering, Reflecting, Returning.

LISTEN AT:

WWW.??b28 - Toy 2_p107b.m4a

'Toy' – version 2

KATHERINE

What I have also been interested in, as we have continued our work together, is the application of arts-informed methodology as pedagogy – as applied practice based methodology – and how our use of poetry, music and images might be used as a conduit for reflection. For example, to explore students' presentational knowing; their tacit, experiential and practical knowing, encompassing intuition and reflection, imagination and conceptual thinking (Heron 1992). We have been exploring how knowing can be symbolised and represented in different ways as a means to help one consciously explore the self. Karen presented her poems at the National Association of Educators in Practice Conference 2016, at Coventry University, and was approached by a paramedic afterwards who shared how moved he had been by her work. As a lecturer often left worrying about how his students were coping whilst on their work-based placements, he could see how a poetic approach to sharing that which is often unspoken, being a valuable means for his students to share their felt responses towards the challenge and unpredictability they encountered out in the field.

LISTEN AT:

WWW.??b29 - Katherine's Poem 5_p107c.mp3

Katherine's vocal

ROOTS AND ROUTES

The power of the arts, juxtaposing with therapy, occupation, education.
The sense of change and overwhelming emotions for those involved,
It is authentic learning, it has integrity,
A validation of what we know, expressions of experience,
A validation of our values, through (re)new(ed) aesthetic routes,

How exciting for me that Karen is part of this artful inquiry, whilst exploring new routes in her own travels.

LISTEN AT:

WWW.??b30 - Espanoleta_p107d.mp3

'Espanoleta' is Spanish dance form from the 16th century by an anonymous composer transcribed from a manuscript published by Pierre Attaingnant.

EXEGESIS

Education is often focused on propositional knowing; explicit knowing about the discipline shared and discussed through theory, principles, procedures, facts and research. We are interested in accessing students/researchers/practitioners first person narratives and recasting aspects of knowing and experience into forms, with potential for challenging and exploring such forms and how they reveal personally held beliefs and values (Barone 2001). This includes

how those aspects of knowing about the self may change and shift as learning may be metaphorically considered a progression much like the harmony of a music composition. We want to explore – with students/researchers/practitioners – our willingness and ability to be open to experiencing the world in our methodological and pedagogical practices, to explore and express our sense of being and becoming in the world; to develop a greater awareness of self in the world; to receive, to understand, to make, to write – to be consciously acquainted. Importantly, we are interested in knowing how exploring these aspects of knowing and learning about the self can enhance our – students/researchers/practitioners – learning experiences.

As we consider the aesthetic dimensions of writing arts-informed/arts-related research (Savin-Baden and Wimpenny 2014) we are reminded of Eisner's notion (Barone and Eisner 1997) that the art form must inform the research and the research inform the art form to create tensility and verisimilitude for both the writers and readers of this form of inquiry (Gouzouasis 2008b, 225-226). As with any artistic form – sculpture, painting, photography, music, dance, poetry, drama – the artist may start with a plan to compose their new work, however, the creative journey is a process. The form, or shape, of our essay emerged in the crucible of our imaginations and we embraced the bricolage that emerged through the process. In that sense our essay features an improvisational sensibility, and like most improvisations in music, there is always a form – whether it be a chord progression or formal structure – that is not necessarily clear to the audience on the first listening. Even the most abstract music, or paintings, posses an intrinsic form that begs to be discovered through individual analysis and interpretation. It is with these notions in mind that we invite the reader to reconsider the conceptual and heartful dimensions of our work.

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